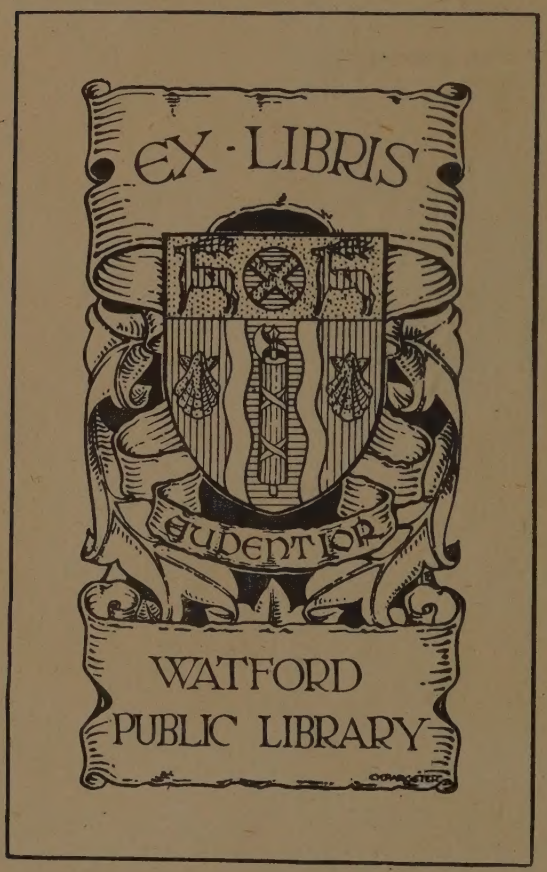
ROYAL ACADEMY PICTURES

1894

NOT TO BE TAKEN AWAY.



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SIR FREDERIC LEIGHTON, BART., P.R.A.

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ROYAL ACADEMY PICTURES

ILLUSTRATING

The Hundred and Twenty-Sixth Exhibition of the Royal Academy

BEING THE

Royal Academy Supplement of "THE MAGAZINE OF ART"

1894

-2. JUL. 1949

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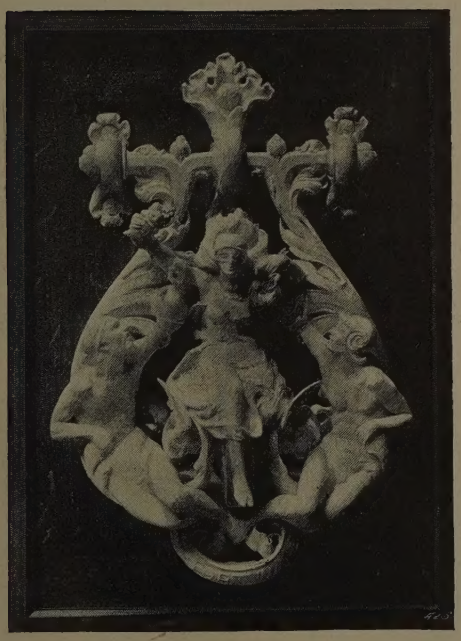
54 × 120

THE WEARY ROAD ACROSS SIBERIA.

JULIUS M. PRICE.

THE ROYAL ACADEMY, 1894.

INTRODUCTION.



DESIGN FOR A DOOR-KNOCKER—"FORTUNA."

CHARLES J. ALLEN.

"THEY say the Exhibition is worse every year, though it is just the same; there are the same subjects and the same painters. Admiration is a forced tribute, and to extort it from mankind they must be taken unawares." So spake James Northcote seventy years ago—one of the shrewdest and wittiest men who ever claimed membership of the Royal Academy. The remark is as applicable to the present exhibition as it was to that of 1824. The collection of pictures—I purposely exclude sculpture, in which each year a distinct advance is apparent—is much the same as most of its predecessors; for what it loses in being able to boast no special work as "the picture of the year," it has gained in the unaccustomed originality and suggestion of novel experiment which may here and there be seen.

It is, indeed, matter for surprise that the Academy is this year as good and as interesting as it is. The revival of commerce, which we are assured has taken place within the last few months, is too recent a movement to have made itself yet felt in the world of art. For Art is a flower that blossoms only in the sunshine of prosperity, and upon artists the blight of recent years has settled with cruellest effect. Such picture-buyers as there have been have, for the most part, preferred—not unnaturally perhaps—to invest their money in Old Masters, British and foreign, and the modern painter has had little to encourage or comfort him but the thought that in due time his pictures, too, may be collected to the discomfiture of the painter of that future day. He has, in short, almost felt that, as Douglas Jerrold said of Thomas Hood, the best thing he can do for his reputation and his profit is—to die.

Yet in the face of popular neglect the painter has been struggling, if not to produce ambitious works of art, to perfect himself at least in his craft, and to give forth such pictures as will show how earnest have been his efforts, how subtle his researches into the mysteries of light, form, and colour that constitute the elements of the painter's art. New effects, new combinations in composition, new schemes of decoration, are to be found among the repetitions of well-worn treatment and time-dishonoured conceptions that greet our eyes upon the walls, sometimes as old friends, sometimes as old enemies. All this movement and all this effort, as Sir Frederic Leighton declared truly in his speech at the Royal Academy banquet, betokens that our art, whatever its standard may be, is assuredly a *living* thing—living, too, in spite of the slight encouragement in which it has found its sustenance.

In looking through this work, the spectator will doubtless be struck with the fertility of invention, the variety of treatment, and the richness of subject, even the cheerfulness of mind, which are here displayed, considering the burden with which the artist has been oppressed; and he will probably see no falling-off whatever from previous years—he may even find the volume more interesting. Difficulties, indeed, have prevented the inclusion herein of Mr. Sargent's wonderful ceiling decoration and Mr. Alfred Gilbert's exquisite "Tomb of the Duke of Clarence." Mr. Luke Fildes' portrait of the Princess of Wales is also wanting for excellent reasons of copyright, and a few more works fall under the same stern law of embargo. But it may be claimed more absolutely even than heretofore that the present collection here printed contains, with strikingly few exceptions, all that is best in the Royal Academy of 1894, whether executed by members themselves of the Academy, or by the ablest and most popular of the outsiders. This collection must speak for itself. There is no attempt to criticise the works here produced, such criticism having been published in current issues of THE MAGAZINE OF ART.* But attention may with advantage be drawn to the rather unusual interest of the portraiture; to the increase—slight though it is—in the serious rendering of the nude; to the striking successes of young painters quite recently students of the Academy, such as Mr. Draper, Mr. Moira, Mr. Peacock, and Mr. Allen, the sculptor; and to the achievements of the latest Associates, Mr. Sargent, Mr. Swan, Mr. North, Mr. Hacker, Mr. Bramley, and Mr. Frampton.

The means by which this publication is possible—the modern invention of "process" engraving—is making steady progress towards perfection. With all the skill, and patience, and ingenuity which are continually being lavished upon it, it is still defied by a certain class of painting and by certain qualities of colour. But that is a defect appreciated only by connoisseurs in reproduction—a defect which is engaging many busy minds, and which a few years, perhaps a few months, may sweep away. Meanwhile, the "process" engraving offers facilities, at one time never dreamt of, for placing on record the art of the day, and perpetuating for the student and the historian the appearance of the Royal Academy as it passes before us year by year.

M. H. SPIELMANN.

* *See* THE MAGAZINE OF ART for May, June, and July, 1894.

20 × 40

THE HORSE FAIR.

W. F. CALDERON.

46 × 64

BETWEEN THE WOOD AND THE SEA.

H. Harewood Robinson.

NOTES.

Psyche before the Throne of Venus. *By Henrietta Rae. See p.* 13.—This large canvas deals prettily with the prettiest of all the tales of mythology, and the scene selected is the most dramatic. Psyche has loved and distrusted Love, has disobeyed and seen and lost him; and in wandering with many sufferings in search of him, she comes by evil chance upon her cruel rival, Venus, in her court. Hidden, she watches her maidens sport, when—

"From her lips unwitting came a moan,
She felt strong arms about her body thrown,
And, blind with fear, was haled along till she
Saw floating by her faint eyes dizzily
That vision of the pearls and roses fresh,
The golden carpet and the rosy flesh.
Then, as in vain she strove to make some sound,
A sweet voice seemed to pierce the air around
With bitter words; her doom rang in her ears,
She felt the misery that lacketh tears.
'Come hither, damsels, and the pearl behold
That hath no price.'"

The scene illustrates that so beautifully pictured by Mr. William Morris in "The Earthly Paradise: Story of Cupid and Psyche."

Fiammetta's Song. *By Edwin A. Abbey. See p.* 29.—At once stately and graceful, Mr. Abbey's picture strikes the right note in the treatment of its subject. Boccaccio, merchant by compulsion, poet by nature and by self-education, had fallen in love with Princess

Maria, the natural daughter of King Robert of Naples, and to her, in song, in verse and prose, he addressed many of his outpourings. She returned his love, and Boccaccio had his "Fiammetta" as Dante had his Beatrice, Horace his Lesbia, and Petrarch his Laura. When Boccaccio departed from Naples for a sojourn of two years in Florence, he left the lady what consolation she might find in the poetry he had addressed to her; and when he returned it was for her, no less than to please the queen, that he began his immortal "Decameron."

THE LADY OF SHALOTT. *By J. W. Waterhouse, A.R.A.* *See p.* 33.—The fascination exercised by Tennyson's poem over the mind of Mr. Waterhouse has happily given us a second picture from his brush, and a fine one. This beautiful and tender work reflects with strange success the tender mystery and weirdness of the poem. The Lady of Shalott has been weaving, and she has been content to see all she dare see of the world, reflected in her mirror. But Sir Lancelot rides singing by, and

> "She left the web, she left the loom,
> She made three paces thro' the room,
> She saw the water-lily bloom,
> She saw the helmet and the plume,
> She look'd down to Camelot.
> Out flew the web and floated wide;
> The mirror crack'd from side to side;
> 'The curse is come upon me,' cried
> The Lady of Shalott."

THE SUNKEN ROAD OF OHAIN: AN INCIDENT IN THE BATTLE OF WATERLOO. *By Stanley Berkeley.* *See p.* 36.—Mr. Berkeley's picture is an illustration of one of the finest descriptive passages in Victor Hugo's "Les Misérables"—

> "Suddenly, the Cuirassiers saw between them and the English, a ravine—a grave! It was the sunken road of Ohain, unknown or unforeseen by Napoleon. . . . The head of the column reared with a fearful clamour. It was a frightful moment; there was the pitiless chasm, unlooked for, gaping before their horses' very feet, two fathoms deep! The second rank pushed in the first, the third pushed in the second. The horses reared, struggling with their feet in the air, heaping up and overturning their riders. Riders and horses rolled in together, pell-mell, mangling each other; and when the grave was full of writhing bodies, the rest rode over them and passed on!"

GOLD. *By J. C. Dollman, R.I.* *See p.* 49.—This subject-picture is the most elaborate allegory which the painter has hitherto produced. The source of its inspiration is clear enough. Many have carried out the same notion before, whether the motive has been the pursuit of Pleasure, of Folly, or of Mammon. In this case, different though it is in treatment and composition from the manner of our great master of allegory, Mr. Watts, it is obvious that in Mr. Dollman he has a disciple. The king surrendering his crown, and the warrior his sword, we have met with before in Mr. Watts's *magnum opus*, "The Court of Death;" and in following Mr. Watts, Mr. Dollman could not follow a better master. The artist has sought to accentuate still further the degradation of human greed by showing how even the gold-lover's dog is fearful to advance on the path which his master, even at the entrance to the tomb itself, and his heedless train, are only too willing to follow.

"À VERSAILLES!" *By Val C. Prinsep, R.A.* *See p.* 65.—Mr. Prinsep has shown considerable sympathy in treating the subject of the Reign of Terror—almost too much sympathy, in this case, with the women composing his crowd. Carlyle wrote of it in his "French Revolution" with a startling vivacity which Mr. Prinsep has striven to realise—the single passage selected by the painter being a perfect peg on which to hang his picture:—

> "'À Versailles!' All women gather and go. Robust dames of the Halle, slim mantua-makers, assiduous, risen with the dawn; ancient Virginity tripping to matins; the housemaid with early broom; all must go. No carriage lady, were it with never such hysterics, but must dismount, in the mud roads, in her silk shoes, and walk."

THE SEA-MAIDEN. *By Herbert J. Draper.* *See p.* 66.—This charming illustration of the opening lines of Mr. Swinburne's *Chastelard* (Act III.) is among the most remarkable pictures of the exhibition. "I had the idea for the picture long ago," writes the artist in a letter to a friend, "before I took the Gold Medal; but I should possibly have treated it in a different manner, choosing the deck of the ship for my field and the 'moment' when 'she' arrives on board. I should probably also have made the men mediæval French, as the lines suggest—

> "'Have you read never in French books the song
> Called the Duke's song, some boy made ages back,
> A song of drag-nets hauled across thwart seas,
> And plucked up with rent sides, and caught therein
> A strange-haired woman with sad singing lips,
> Cold in the cheek, like any spray of sea,

And sweet to touch? So that men seeing her face,
And how she sobbed out little Ahs of pain,
And soft cries sobbing sideways from her mouth,
Fell in hot love.'

"The full quotation explains why she has no fish's tail; neither had the Nereids—nor, for the matter of that, the Naiads. I took the usual pains in getting my studies, spending hours in a boat with a fishing-net floating in the water over a couple of spars. I made my studies of sea off Devon and the Scillies (the latter the more useful), and I spent some time on a Devon trawler to see the nets hauled with the fish—a roughish sort of experience, as they go out for forty-eight hours at a stretch. My barbaric or archaic boat I was, of course, unable to get, so I modelled it in wax and coloured it, and then studied it out of doors."

"For He had Great Possessions." *By G. F. Watts, R.A.* *See p.* 68.—Once more Mr. Watts shows his command of expression, and of his knowledge of the human heart. This pictorial rendering of the fine passage in the Testament is rather an illumination than an illustration of the words—for the man is neither of the age nor necessarily of the period. It shows a larger comprehension of the great principle, and a wider application. This man of wealth, "going away sorrowful" rather than yield up his riches, reveals the severity of the inward struggle between sacrifice and salvation, the ultimate defeat and conscious shame, and expresses with perfect ease and complete mastery the sentiment of the lesson. The jewelled hand, a hand that has known no work, is as expressive as the figure, and the painting—executed with the utmost modesty and with total avoidance of display in the technique—is as opulent as the merchant it shows us, and in its own way as fine as the teaching it bears in upon us.

The Ordeal of Purity. *By G. H. Boughton, A.R.A.* *See p.* 79.—Mr. Boughton has very prettily combined in his canvas the poetical and the pictorial suggestion of his sub-title from Hamlet:

"Be thou chaste as ice, as pure as snow, thou shalt not escape calumny."

The purity of the maid who passes on her snow-bound way proclaims itself to the beholder, and identifies itself, so to say, naturally and harmoniously with the landscape. The halo of sanctity which surrounds her is only faintly indicated in the reproduction. Behind her Calumny slanders her to credulous Folly, while Crime is meditating violence, and the black crows scream after the dainty girl who, agreeably with the continuation of the quotation, is "getting her to a nunnery."

The Brigs of Ayr. *By Eyre Crowe, A.R.A.* *See p.* 89.—The painter has aimed at giving an epitome of Burns' famous poem, which, as the reader will remember, was written on the occasion of the building of a new bridge across the Doon at Ayr in place of the dilapidated structure that dated from the reign of Alexander III. The poem is in the form of a conversation between the two bridges, a testy duel of words, from which Mr. Crowe has selected the following lines as explanatory of his picture—

"*New Brig.*
Your poor narrow footpath o' a street,
Where twa wheelbarrows tremble when they meet
Auld Brig.
Conceited gowk! Puff'd up wi' windy pride!
I'll be a *Brig* when ye're a shapeless cairn!"

The figures personify the new and the old—the latter taking its stand on the mist and mystery of time, and resting his hand on the dial, while

"A fairy-train appear'd in order bright:
Adown the glittering stream they featly danced. . . .
At sight of whom our Sprites forgat their kindling wrath."

Arrested. "Last night Feodora Alexandrovna was surprised at midnight and arrested."—*Extract from a letter from Russia.* *By Jessie Macgregor.* *See p.* 91.—This appearance of realism must not be taken too seriously, for no particular event is represented by the painter. "My picture," the artist writes, "imagines a lady of birth and position to have been arrested on suspicion at some society function. She is still in her evening dress—black lace and black satin. She stands up in obedience to orders, and as she does so the crimson wrap in which she has come drops on the bench behind her. Before her is a writing-table, for she is brought to the private sanctum of a commissary of police for examination—all the trial vouchsafed to her. Perhaps she does not know the charge on which she is arraigned. At any rate,

she has sympathies with the aspirations of young Russia; she has Siberia before her. She knows it, and she is at bay. The picture was painted chiefly at night in order to avoid the false red glow which one risks in painting artificial light by day."

THE CALL TO ARMS. *By Seymour Lucas, A.R.A.* *See p.* 97.—The ringing lines of Macaulay's "Armada" are appended as a sub-title to Mr. Lucas's picture:—

> "With his white hair unbonneted, the stout old sheriff comes;
> Behind him march the halberdiers; before him sound the drums;
> His yeomen round the market cross make clear an ample space;
> For there behoves him to set up the standard of Her Grace.
> And haughtily the trumpets peal, and gaily dance the bells,
> As slow upon the labouring wind the royal blazon swells."

The spirit of the words is fully maintained in the picture, but the artist has seen well to violate the text to the extent of transferring his scene from the cross of an ordinary market town to the beautiful fish-market at Yarmouth. Mr. Lucas was encouraged in his selection of the broad quay for the display of his noble composition by the fact that the seaport towns surpassed all others in their warlike enthusiasm, while their small fishing-craft did loyal service in harassing the great Spanish galleons like so many gadflies.

THE LAST OF THE "FLORENCIA." *By J. Watson Nicol.* *See p.* 98.—The "Florencia" was one of the largest vessels of the Armada, and she entered Tobermory Bay, in Mull, to obtain provisions. These the captain demanded with threats, but, as we are told in the History of the Clan MacLean, "The Chief of MacLean was now aroused to indignation by the presumption of the foreign straggler, and returned answer to the effect 'that the wants of the distressed stranger should be attended to after he had been taught a lesson of more courteous behaviour; and in order that he might have such a lesson as speedily as his wants seemed pressing, he was invited to land and supply his wants by the forcible means threatened; for it was not the custom with the Chief of MacLean to pay ready attention to the wants of a threatening beggar.'" After this the two leaders became reconciled, the Spaniard obtaining his provisions under promise of payment and of lending MacLean one hundred marines to assist him in fighting the MacDonalds. Subsequently the "Florencia" was blown up. She was said to contain great treasure, and many attempts have been made to recover it. A number of cannon have been raised from the wreck at different times, and some loot was secured by the inhabitants of the coast.

THE RIDE OF THE WALKYRIES. *By Gilbert Bayes.* *See p.* 104.—Chosen by Odin from the daughters of men, the Walkyrs, or Welsh maidens, presided over battlefields. They elected those warriors that were to die and bore them thence to Walhalla on horseback. It is in their upward ride that Mr. Bayes has represented them in his relief.

CIRCE. { *By Alfred Drury.* *See p.* 110.
{ *By Bertram Mackennal.* *See p.* 139.

Mr. Drury's work, not yet in bronze, figured in last year's exhibition and duly appeared in "Royal Academy Pictures, 1893." The motive of his and of Mr. Mackennal's statue is almost the same. Mr. Drury shows us the baleful charmer as a beautiful woman, who might be a dancing-goddess—treated lightly and almost pictorially. Mr. Mackennal is far more severe, more realistic, and more sculpturesque. The dignified aspect and stern attitude of her who turned all who placed themselves under her spell into grovelling swine, but spared Ulysses in exchange for his love, is imposing and full of character. The base, it should be explained, has, at the desire of the Academy and with the consent of the artist, been concealed from the public gaze, lest the group of fallen men and women who compose it might be misunderstood by the ordinary crowd.

THE COMING OF ARTHUR. *By J. Walter West.* *See p.* 116.—Of all the incidents in Tennyson's Arthurian cycle that of "The Coming of Arthur" is perhaps the most difficult of dignified realisation by paint upon canvas; but the artist has shown, at least, that he has comprehended the great thought underlying the poem. The "Idylls of the King," if rightly understood, will be recognised as a noble allegory of "the contest between the soul and sense," throughout the whole travail of man's life. "The Coming of Arthur" typifies the mysterious birth of the soul; and as such the painter has sought to present it to us—the birth of the almost divine child that was to rise to the ideal of human perfection. The lines which Mr. West has illustrated are those spoken in explanation by King Leodogran of Cameliard to Millicent, Queen of Orkney:—

"... And the two
Dropt to the cove and watched the great sea fall
Wave after wave, each mightier than the last,
Till, last, a ninth one, gathering half the deep
And full of voices, slowly rose and plunged
Roaring, and all the wave was in a flame:
And down the wave and in the flame was borne
A naked babe, and rode to Merlin's feet,
Who stoopt and caught the babe, and cried, 'The King!
Here is an heir for Uther!'"

MRS. PATRICK CAMPBELL AS "PAULA TANQUERAY." *By Solomon J. Solomon. See p.* 117. —Few, if any, theatrical portraits exhibited within recent years at the Royal Academy have been so successful as this. It may be said to be worthy at once of the actress and of Mr. Pinero's noble play. The moment selected by Mr. Solomon is that when the unhappy woman, reaping the full harvest of her past misdeeds, determines upon self-destruction.

LE ROI S'AMUSE: HENRY III. OF FRANCE. *By William F. Yeames, R.A. See p.* 119.—Mr. Yeames is not the first by many who has treated this subject; but his handling of it has a good deal of the charm of novelty. It is inspired by Sully's lines: "I found him in his closet, a sword by his side and short cloak on his shoulders, little turban on his head, and about his neck was hung a basket, in which were two or three little dogs, no bigger than my fist." The pains taken to obtain accuracy in an historical portrait, simple as this one is, sometimes appear out of proportion to the result—so far as public appreciation is concerned. In this picture, for example, the artist obtained the costume of the king from prints in the British Museum of his portraits published during his lifetime, or shortly after. He has adopted what is called the Italian collar instead of the large ruffled collar which for many years Henry wore, but abandoned for the simpler one later in life. In the background is introduced the Renaissance ornament so much in vogue in the king's reign—the model, by the way, being now in the South Kensington Museum. The head itself is a copy of the coloured chalk portrait now in the Louvre.

FATIDICA. *By Sir Frederic Leighton, Bart., P.R.A. See p.* 122.—This is one of those pictures painted by the President far less to please the public than to please himself. The motive of the picture is the fine attitude of Fate, as she reposes superb and passive in her throne, and sadly watches the inexorable realisation of what must be. Stern and unmoved, the scheme of colour in the picture is stern and unmoving too—cold whites and grey and silver, relieved only by the russet bay-leaves of the triumphal wreath that lies withered at her feet.

THE TEMPTATION OF SIR PERCIVAL. *By Arthur Hacker, A.R.A. See p.* 131.—Mr. Hacker has sought to give rather a spiritual than a literal interpretation of Malory's words in the "Morte d'Arthur." He was a noble and a perfect knight was chivalrous Sir Percival, who, with Sir Bors and Sir Galahad, saw with their eyes the Saviour enter the wafer with which the Bishop presented them—("He smote Himself into that bread")—and so accomplished—they and no others—the quest of the Holy Graal. He was the equal of Sir Galahad, and the prototype of St. Anthony. In his travels he found a wondrous "faire lady" in sore distress, whom he seeks to relieve, and slipping under her accursed power of love he is about to fall, but, when in direst danger, "by adventure and grace he sees his sword lye upon the ground all naked, in whose pommel was a red crosse, and the sign of the crosse therein, and bethought him of his knighthood. . . . Then he made the sign of the crosse on his forehead, and therewithall the pavilion turned upside down, and then it changed unto a smoake and a blacke cloud;"—and "thus he was saved from the feend." Among other discrepancies it will be seen that Mr. Hacker has taken artistic licence in dealing with his theme, for Sir Percival's awakening came after he had drunk of the charmer's wine; but the essence of the struggle between the soul and the flesh is rendered in accordance with the demands of the subject.

SANCTUARY: AN INCIDENT IN THE BOYHOOD OF PETER THE GREAT. *By Laslett J. Pott. See p.* 169.—Mr. Pott, always dramatic in his selection of subject, aiming ever at moments of passion or of critical danger, has chosen an incident in the stormy youth of Peter, thus described by Russell, in his "Boyhood of Extraordinary Men:"—

"'Behold him!' replied the superior; 'he is here with God!' A sense of religious awe—or of superstitious reverence—rebuked the drunken violence of the soldiers. They became instantly silent, aghast—stricken by the unexpected imposing sight, and the accompanying words of the priest."

THE SPIRIT OF THE SUMMIT. *By Sir Frederic Leighton, Bart., P.R.A.* *See p.* 173.—Four years ago the President gave us a picture of "Solitude" seated beside the deep slow water of a Scotch brown tarn. In the same order of conception but with greater elevation of thought and more lofty poetry, he has this year realised a "Spirit of the Summit"—the queen of the mountain-top, seated stately on the highest ridge in eternal silence and eternal solitude, with the snow at her feet and the star-decked sky above her, and with her solemn face turned upward, yet yearning for greater and yet greater heights—the symbol of the highest thought seeking for what is loftier still. Sir Frederic has seldom imagined a subject more impressive and yet simpler in its design or quieter in its suggestive colour.

GANYMEDE. *By Briton Riviere, R.A.* *See p.* 181.—In thus representing Ganymede, "the most beautiful of mortals," being carried off by an eagle to be the cup-bearer of Zeus, Mr. Riviere has taken one of the many versions of the legend that exist, and that have been adopted by many an artist before him. It is certainly true that the lifting of the youth's body by a scarf is far more pictorial than the abduction upon the back of the bird, which has more usually been accepted.

PERSEUS RESCUING ANDROMEDA. *By H. C. Fehr.* *See p.* 183.—The picturesque treatment of this theme adopted by Mr. Fehr sets before the spectator better than a more sculptural handling would have done the story of Perseus. The moment chosen is when Perseus rescues King Cepheus' lovely daughter—whose beauty surpassed that of the Nereids—from the sea-monster to whom she had been given over through the machinations of the insulted and jealous nymphs. She, indeed, had been the price paid as hostage to the monster which was sent to infest the country of Æthiopia; and in the rescue by this prototype of St. George, Perseus had the aid of the head of Medusa, the sight of which turned the beholder to stone.

THE SIRENS. *By J. Longstaff.* *See p.* 186.—This remarkable picture is an original treatment of a well-worn theme—the old Greek legend of the three old hags who with their beautiful voices lured men to destruction. As beautiful voices are not to be rendered by paint, the artist has conceived the idea of a vision of fair women hovering over the rock, conjured up as a decoy by the real hag-sirens below. This picture is destined for the National Gallery, Melbourne, and is presented by the artist in return for and acknowledgment of the scholarship he held from that city, whereby he secured a prolonged sojourn in Paris for the purpose of study.

54 × 78

VICE GAMBLING WITH DEATH.

A. HÄNDEL GEAR.

ROYAL ACADEMY PICTURES, 1894.

PART I.

30 × 25

FIVE O'CLOCK TEA, 1893.

W. P. FRITH, R.A.

52 × 72

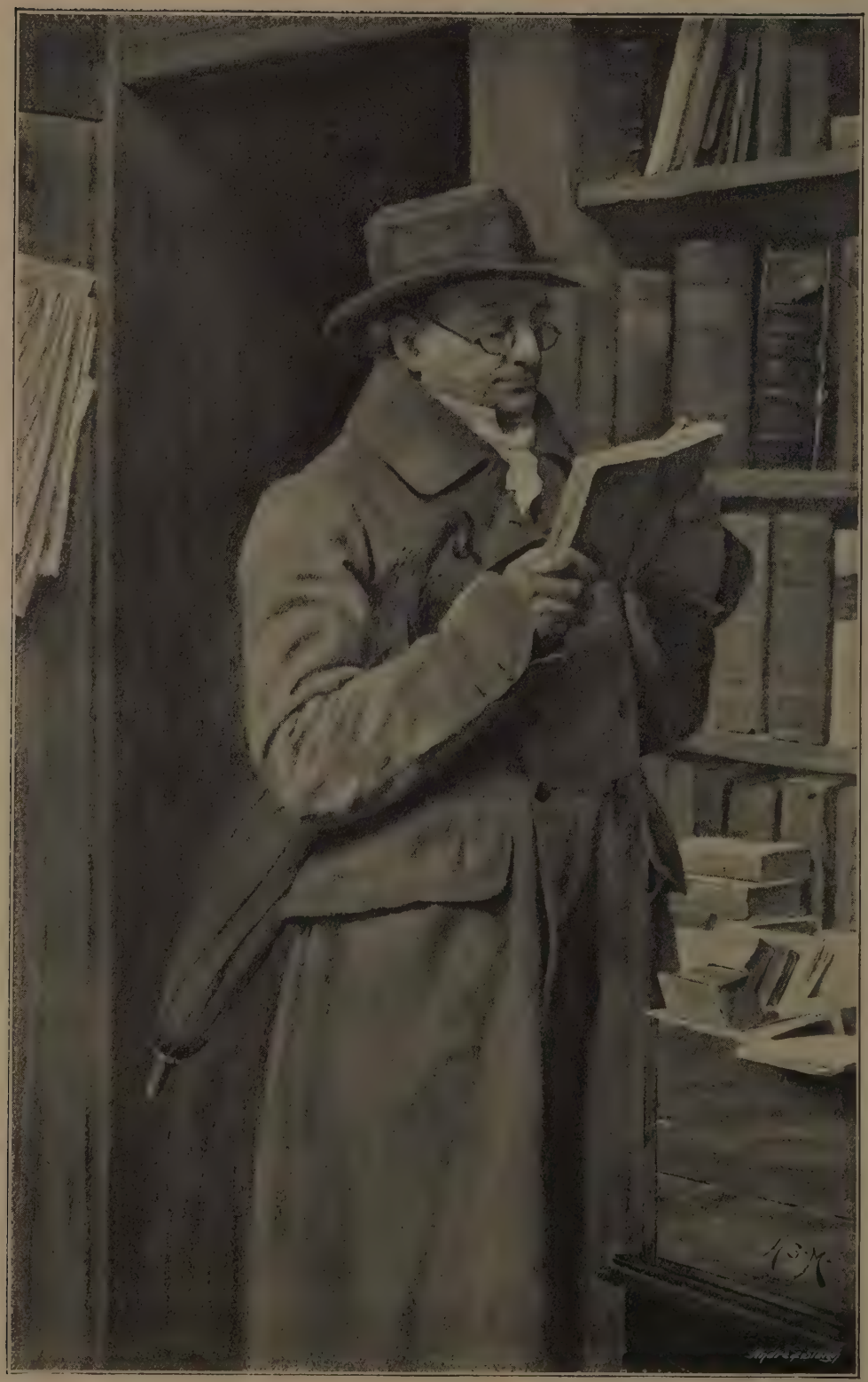
SALISBURY.

C. E. Johnson, R.I.

54 × 84

OLD MAY-DAY.

PHIL R. MORRIS, A.R.A.



27 × 16

AN ODD VOLUME.

H. Stacy Marks, R.A.

59 × 35

RICA.

FREDERICK GOODALL, R.A.

32 × 58

THE BRIDAL ESCORT.

E. Blair Leighton.

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48 × 72

THE LONELY ROAD.

Alfred East, R.I.

94 × 58

A DECOY.

THE HON. JOHN COLLIER.

29 × 48

CORSICAN FISHING BOAT OFF PIANOSO ISLAND.

EDWIN HAYES, R.H.A., R.I.

76 × 120

PSYCHE AT THE THRONE OF VENUS.

HENRIETTA RAE.

31 × 48

"NOW WE GO ROUND AND ROUND."

W. H. Bartlett.

26 × 36

WINNING.

J. Haynes-Williams.

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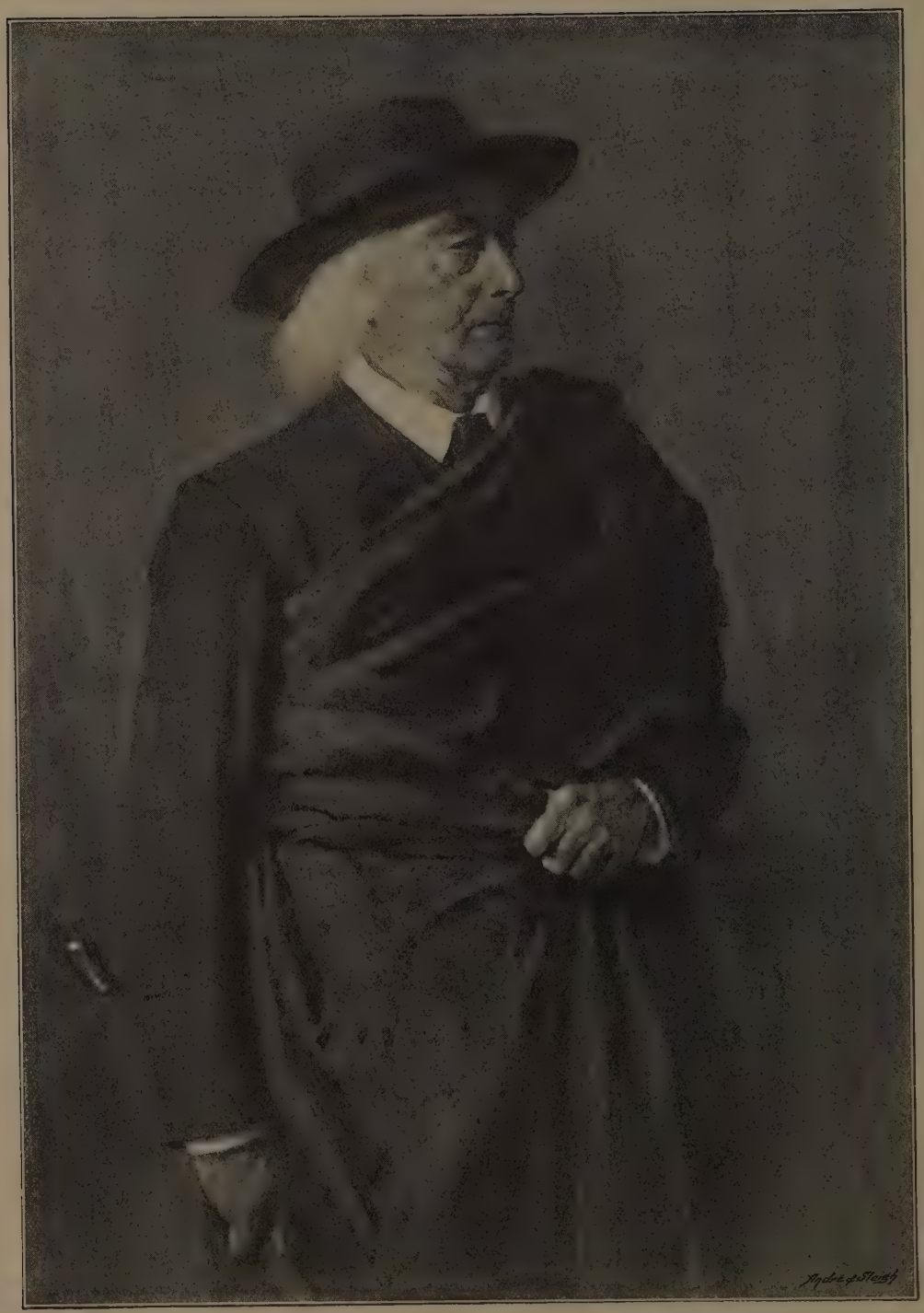


48 × 36

PROFESSOR BLACKIE.

Sir George Reid, P.R.S.A.

50 × 40

JOSEPH INTERPRETING PHARAOH'S DREAM.

HAROLD SPEED.

43 × 72

"COME, IF YOU DARE!"

J. T. NETTLESHIP.

35×27

"AGES AGO."

(Hilary, Daughter of John Strain, Esq., M.Inst.C.E.)

W. C. T. Dobson, R.A.

54 × 32

AT THE EDGE OF THE WOOD.

ELIZABETH STANHOPE FORBES.

42 × 60

THE FRINGE OF THE RIVER.

J. Clayton Adams.

43 × 72

THE FIRST COMMUNION.

FLORA M. REID.

30 × 13

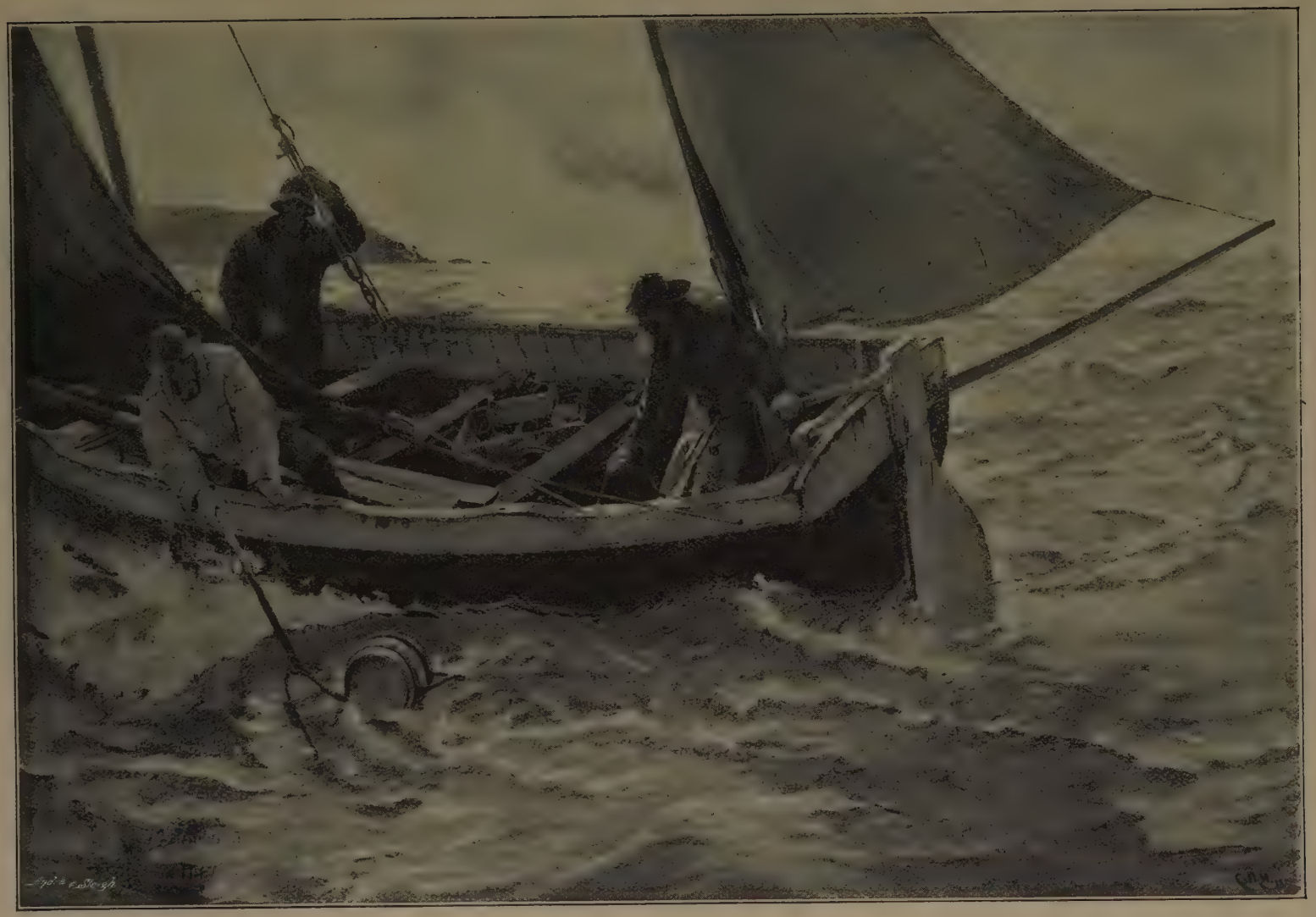
"——if thy tresses be so dark,
How dark those hidden eyes must be!'

HELEN H. HATTON.

60 × 48

POACHERS.

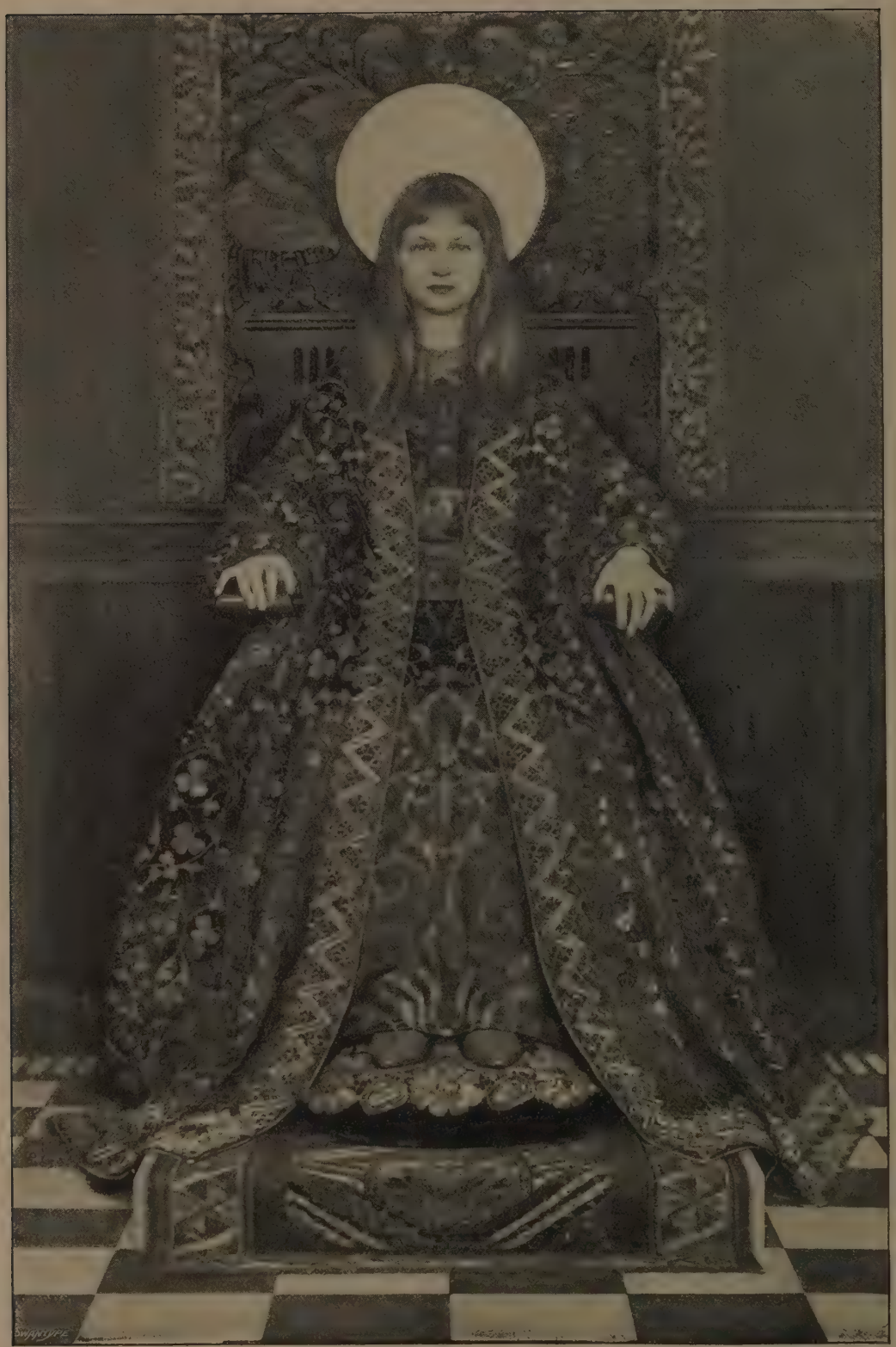
DAVID FARQUHARSON, A.R.S.A.



36 × 54

THE HOME MOORINGS.

C. Napier Hemy, A.R.W.S.



63 × 40

THE CHILD ENTHRONED.

T. C. Gotch.

60 × 42

FAIR STRATHSPEY.

J. MacWhirter, R.A.

(By Permission of Messrs. Thos. Agnew and Sons, the Owners of the Copyright.)

42 × 84

THE PROMISE OF A WILD NIGHT.

JOHN BRETT, A.R.A.

45 × 78

IN THE ARMS OF MORPHEUS.

W. REYNOLDS-STEPHENS.

44 × 34

A FISHER HAVEN.

T. Graham.

15 × 30

SUMMER SEA OFF THE SOUTH BISHOP.

JOHN BRETT, A.R.A.

52 × 104

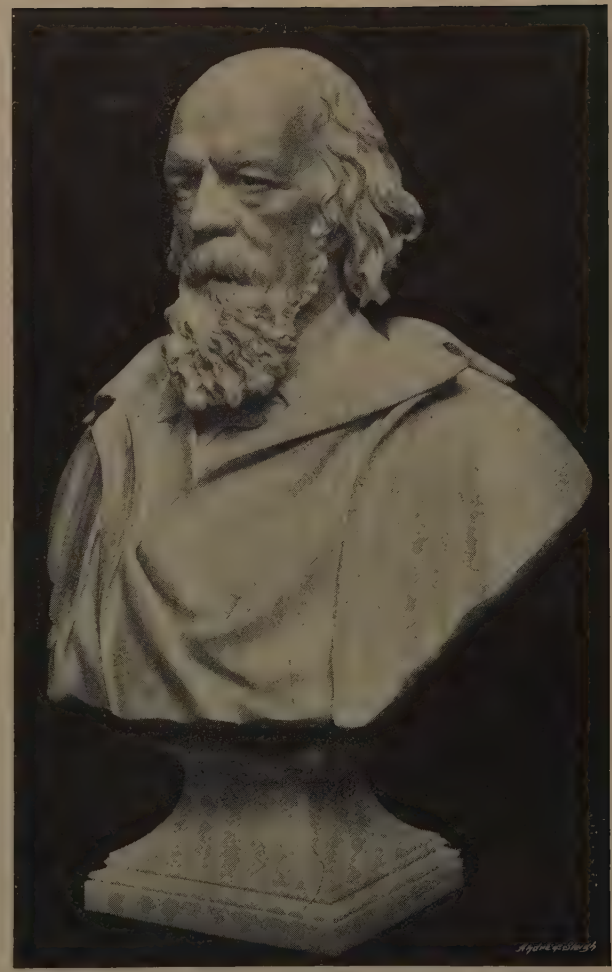
FIAMMETTA'S SONG.

E. A. Abbey.

36 × 30

"FINE FEATHERS MAKE FINE BIRDS."

MARY L. WALLER.



Life-size.

THE LATE LORD TENNYSON (*Marble*).

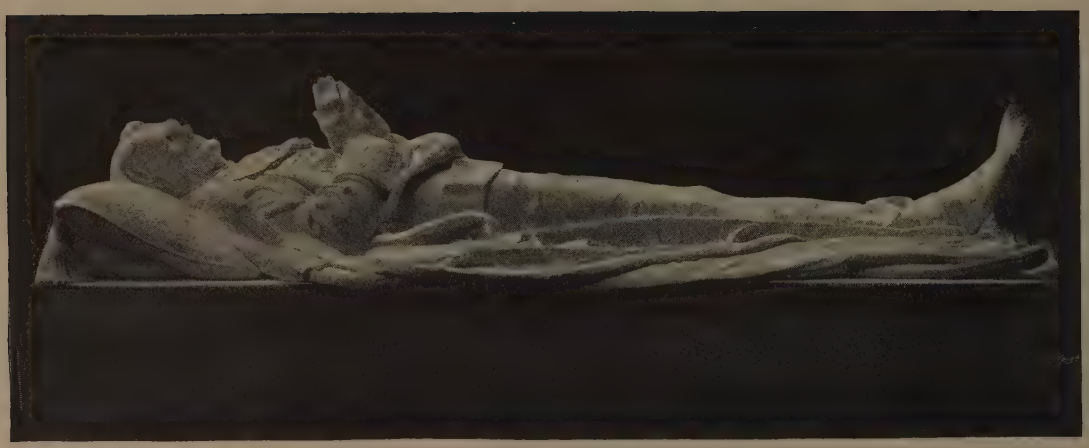
F. J. WILLIAMSON.

20 × 24

TURNING THE PLOUGH.

GEORGE CLAUSEN, R.I.

(By Permission of Messrs. Boussod Valadon and Co., the Owners of the Picture and Copyright.)



Length 6 ft. 7 in.

EFFIGY OF LORD WINMARLEIGH (*Marble*).

(To be erected in Warrington Church.)

H. H. Armstead, R.A.

24 × 36

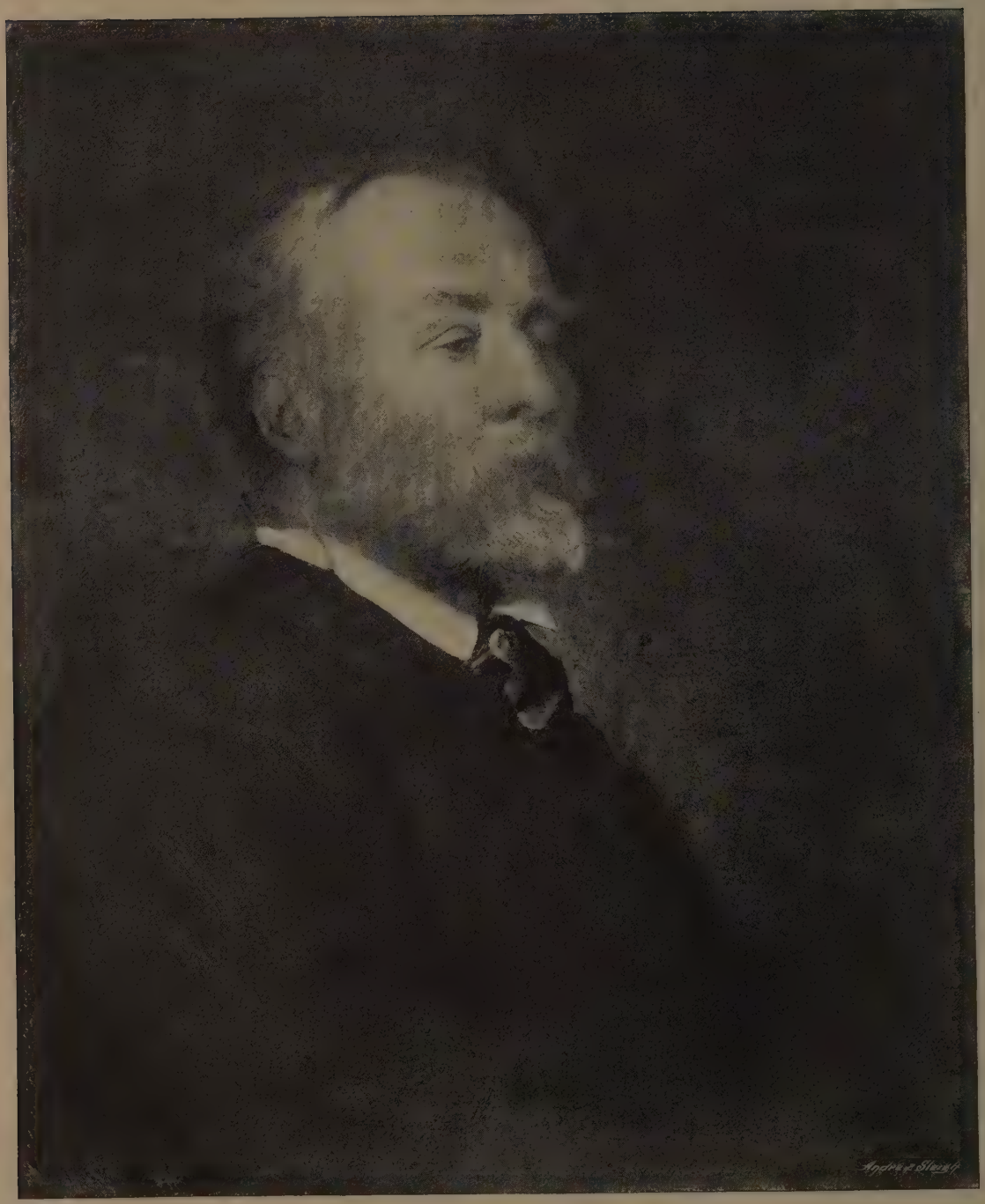
THE INCANTATION.

G. Sheridan Knowles, R.I.

56 × 33

"Out flew the web and floated wide;
The mirror crack'd from side to side;
'The curse is come upon me,' cried
The Lady of Shalott."
"*The Lady of Shalott.*"—*Tennyson.*

J. W. Waterhouse, A.R.A.



26 × 24

THE LATE SIR ANDREW CLARK, BART.

G. F. Watts, R.A.

36 × 28

THE LOVE POTION.

LOCKHART BOGLE.

48 × 72

THE SUNKEN ROAD OF OHAIN: AN INCIDENT IN THE BATTLE OF WATERLOO.

STANLEY BERKELEY.

63 × 84

THE WATER-MEADOWS OF PICARDY.

ERNEST PARTON.

54 × 40

CHILD AND DOG.

(Portrait of the Daughter of Major Knox.)

G. P. Jacomb-Hood.

84 × 42

A LADY IN BROWN.

J. Lavery.

48×72

A WET ROADSIDE.

B. W. Leader, A.R.A.

(By Permission of Messrs. Arthur Tooth and Sons, by whom an Engraving will be published.)

33 × 24

TEA.

G. D. Leslie, R.A.

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48 × 36

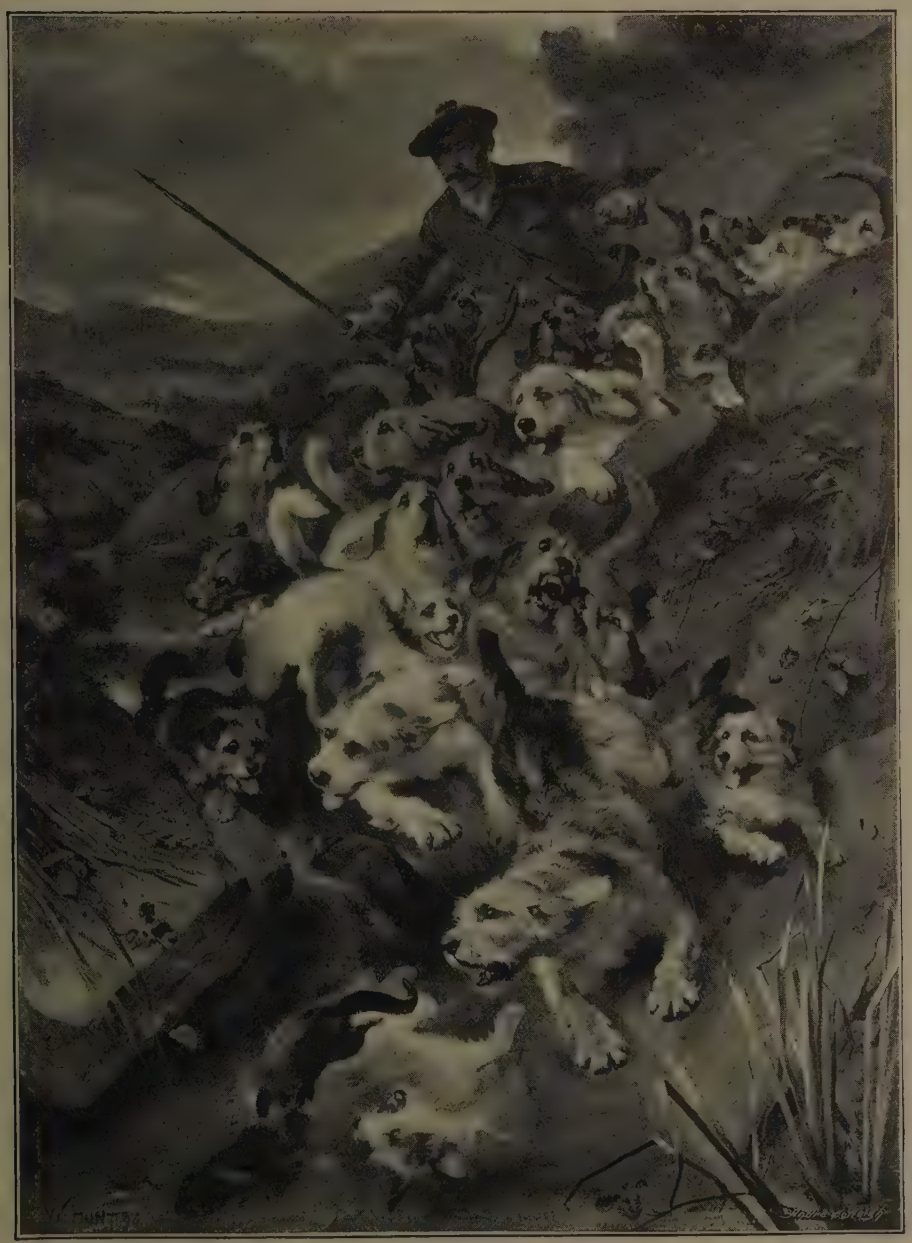
IDLE FEARS.

E. J. Poynter, R.A.

(By Permission of Lord Hillingdon, the Owner of the Picture and Copyright.)

ROYAL ACADEMY PICTURES, 1894.

PART II.



84 × 60

BOLTING THE OTTER.

WALTER HUNT.

(By Permission of Messrs. Arthur Tooth and Sons, the Owners of the Copyright.)

56 × 44

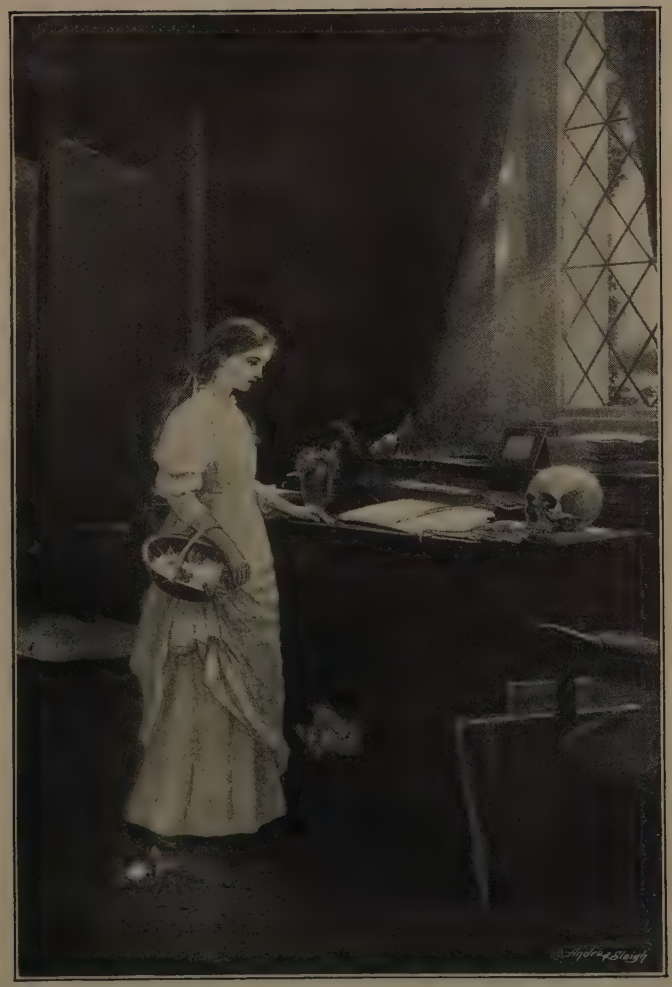
F. W. HARRIS, ESQ.

PROFESSOR HERKOMER, R.A.

62×38

A NOVELETTE.

GABRIEL NICOLET.



PAST AND PRESENT.

KATE PERUGINI.

82×44

MRS. R. WRIGHT TAYLOR.

NIELS M. LUND.

48 × 72

FLOWERS OF THE ALPS—ANEMONE AND GENTIAN.

J. MacWhirter, R.A.

16 × 26

COMING HOME.

HENRY MOORE, R.A.

42 × 80

GOLD.

J. C. Dollman, R. I

24 × 48

RAMSGATE SANDS.

JOHN BRETT, A.R.A.

Life-size.

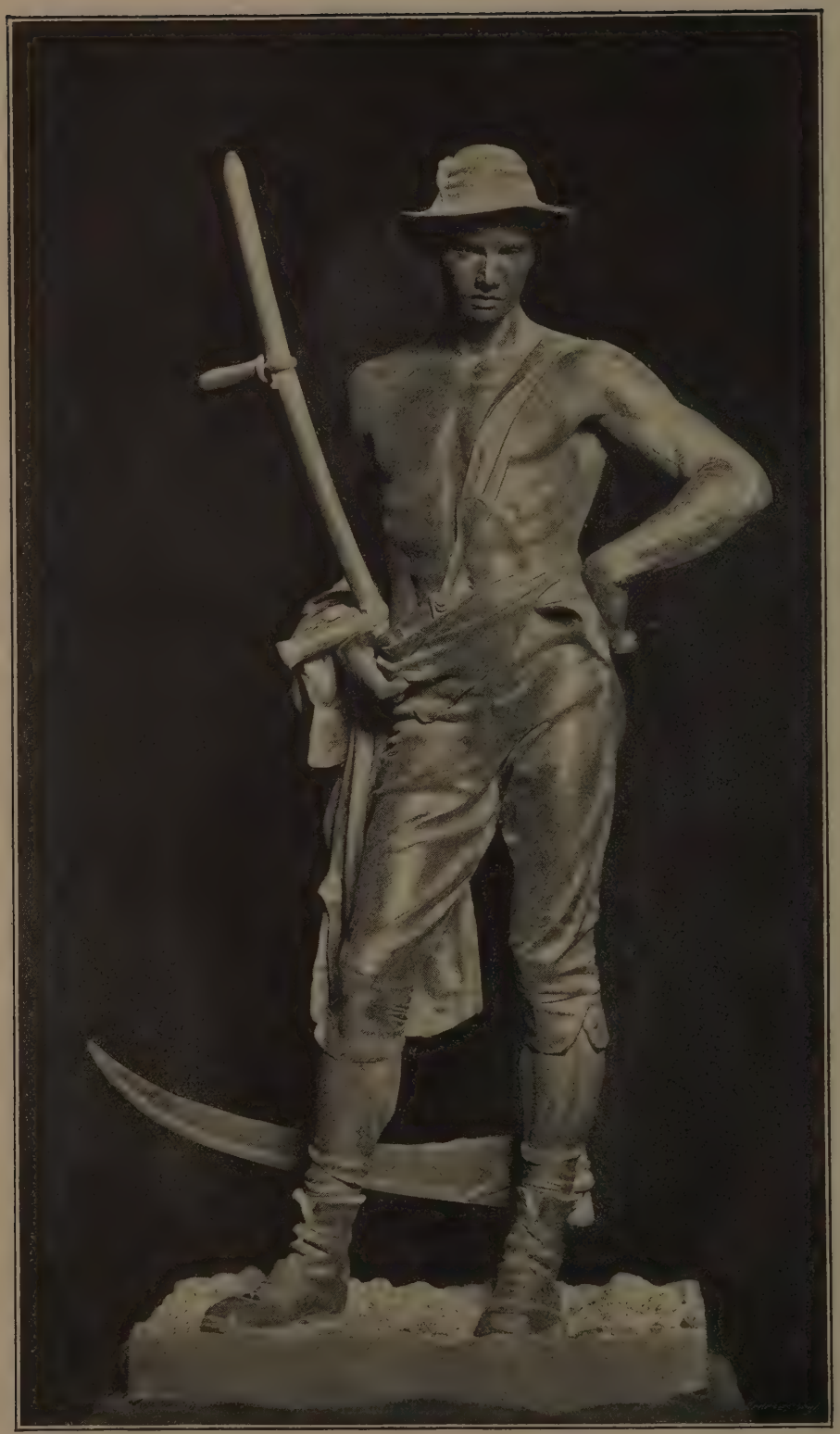
STUDY OF A HEAD (*Marble*).

E. ONSLOW FORD, A.R.A.

71×45

THE PALM GROVE.

FREDERICK GOODALL, R.A.



6 ft.

THE MOWER (*Bronze*).

HAMO THORNYCROFT, R.A.

TOM NICHALLS, ESQ.

(Late Master of the Surrey Staghounds.)

HENRY T. WELLS, R.A.

28 × 48

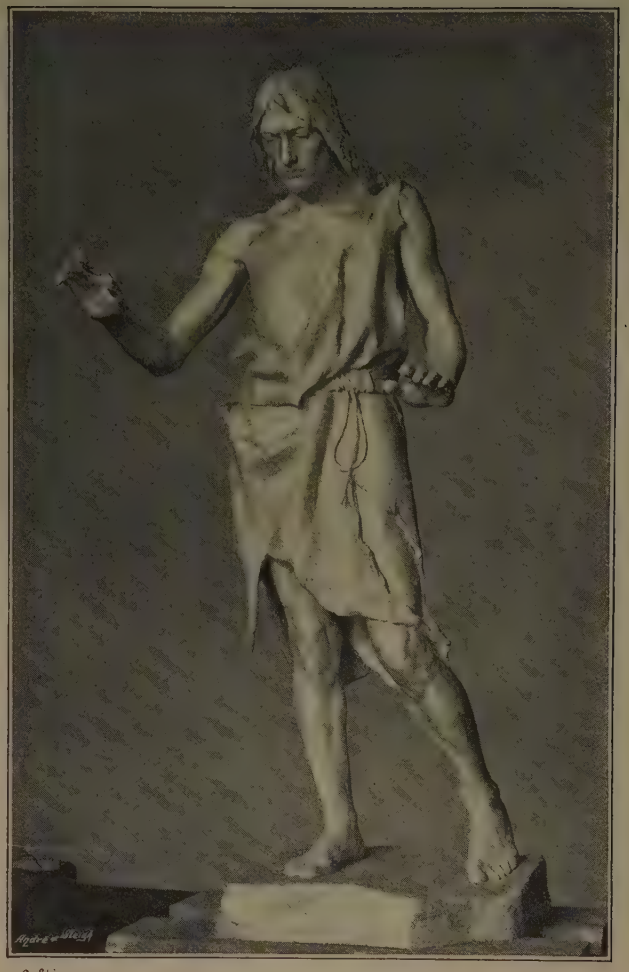
THE FIRST BREATH OF AUTUMN.

H. W. B. Davis, R.A.

44 × 35

"WHO DO YOU LOVE?"

FRED MORGAN.



6 ft.

ST. JOHN THE BAPTIST.

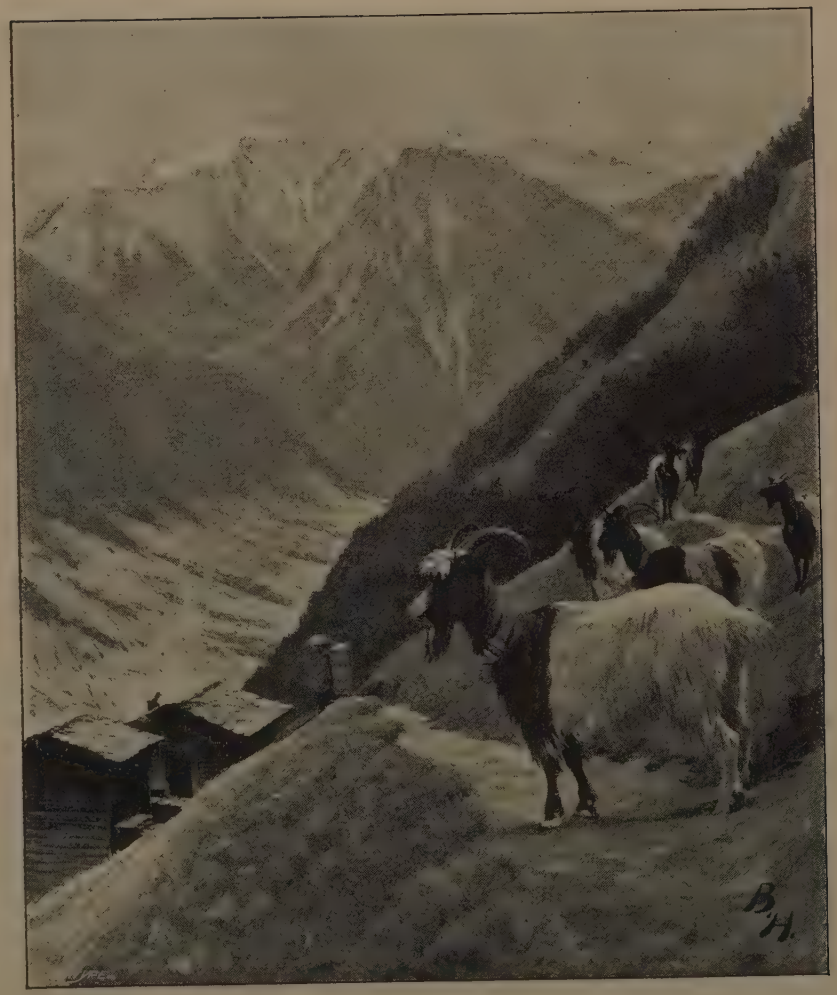
(A Metal Statue for a Fountain.)

W. GOSCOMBE JOHN.

53 × 22

RETURNING TO WORK.

ARTHUR LEMON.



50 × 40

IN THE RHONE VALLEY.

BRYAN HOOK.

REHEARSING THE "MISERERE": SPAIN.

J. B. Burgess, R.A.

48 × 72

PEACE AT EVE.

DAVID MURRAY, A.R.A.

72×48

AUGUST BLUE.

H. S. Tuke.

(Purchased by the President and Council under the terms of the Chantrey Bequest.)

56×44

PROFESSOR BURDON SANDERSON, F.R.S.

THE HON. JOHN COLLIER.

18 × 30

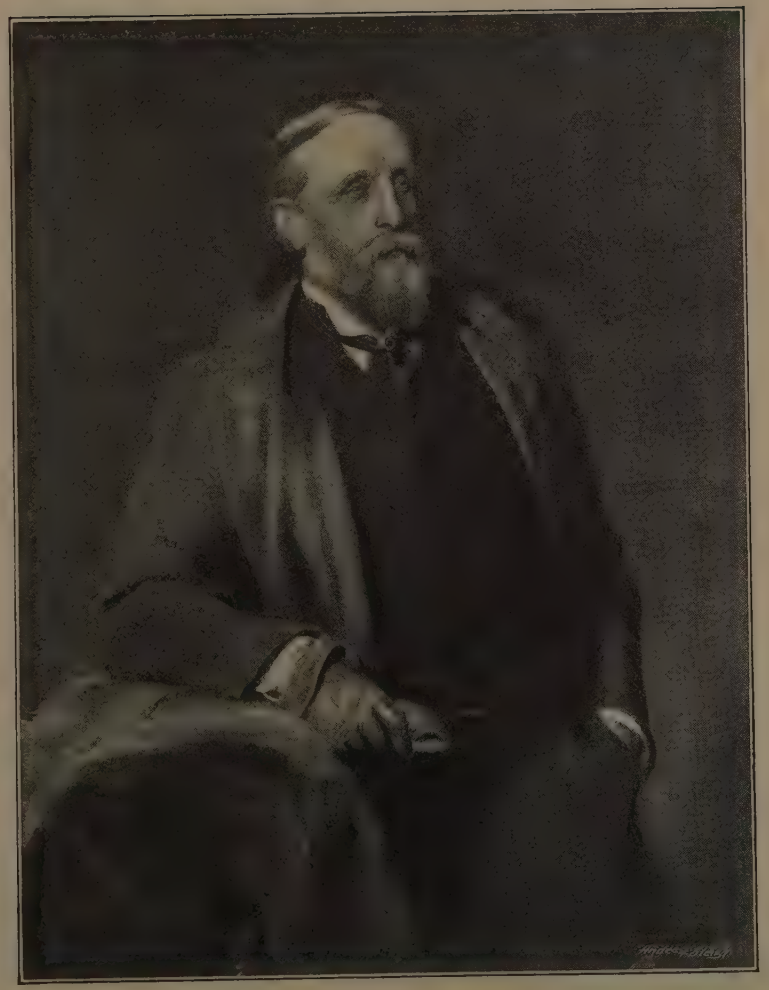
SCALLOWAY CASTLE, SHETLAND.

COLIN HUNTER, A.R.A.

11 × 72

THE LAST LOAD.

HAROLD SWANWICK.



J. FREDERIC CHEETHAM, ESQ.

HENRY T. WELLS, R.A.

32 × 25

"WAIT A MINUTE!"

ARTHUR J. ELSLEY.

42 × 72

CLOUDY JUNE.

E. A. Waterlow, A.R.A.

31 × 52

THE ROARING FORTIES.

W. L. Wyllie, A.R.A.

96 × 144

"À VERSAILLES.!"

VAL C. PRINSEP, A.R.A.

48 × 87

THE SEA-MAIDEN.

HERBERT J. DRAPER.

(By Permission of Marcus B. Huish, Esq., the Owner of the Picture and Copyright.)

48 × 72

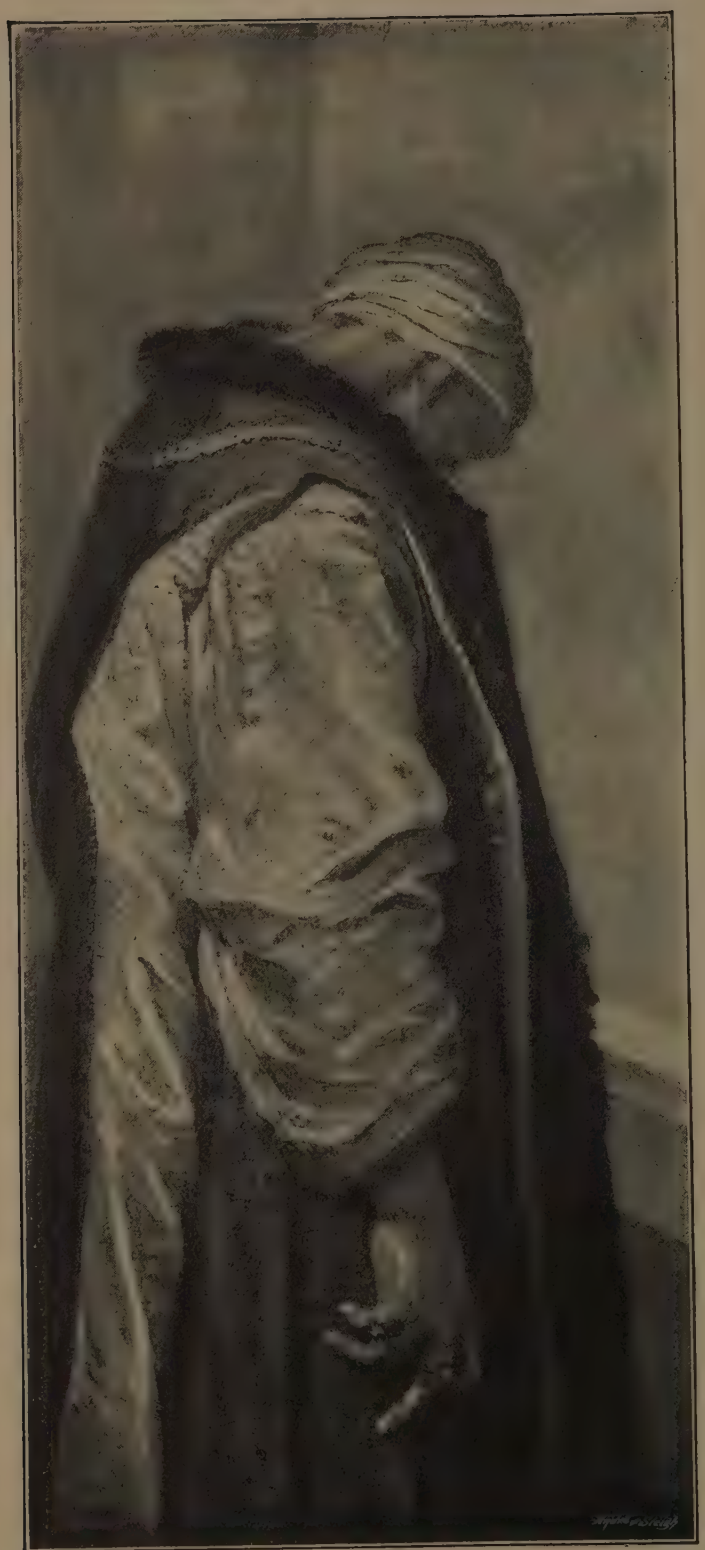
DORSET DOWNS.

DAVID MURRAY, A.R.A.

38 × 28

SURGEON LIEUT.-COL. R. MANIFOLD CRAIG.

W. F. Yeames, R.A.



56 × 24

"FOR HE HAD GREAT POSSESSIONS."

G. F. Watts, R.A.

36 × 72

SALMON FISHING, CHRISTCHURCH BAY.

STUART LLOYD.

24 × 30

THE BROOK.

EDITH CORBET.

48 × 72

THE VILLAGE CHURCH.

B. W. Leader, A.R.A.

49×74

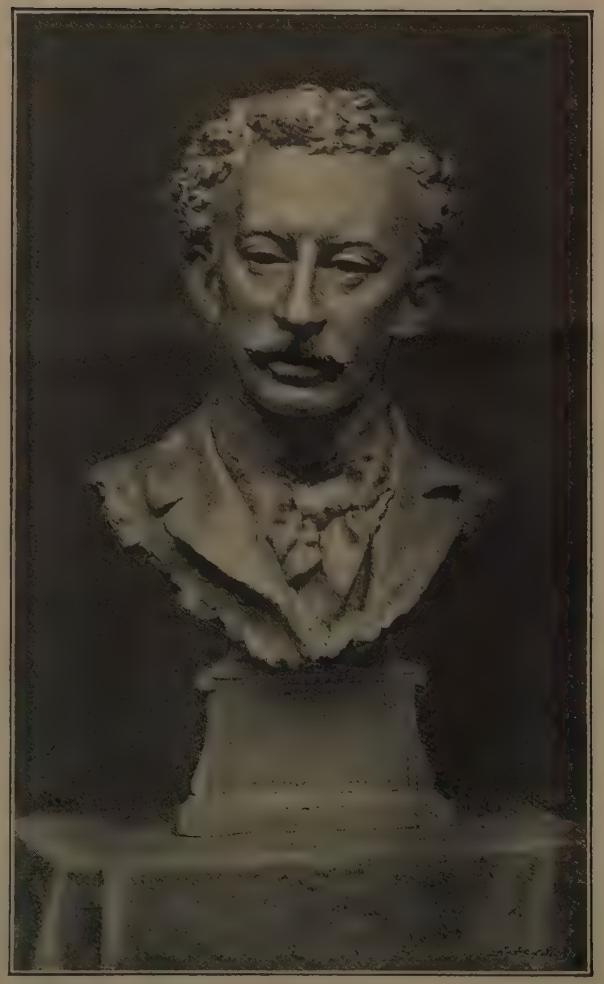
"A HUNTING WE WILL GO."

JOHN R. REID.

24 × 20

MISS MARION TERRY.

LOUISE JOPLING.



Life-size.

ARTHUR HACKER, ESQ., A.R.A. (*Bronze*).

E. ONSLOW FORD, A.R.A.

34 × 56

* * * * * * * *

"And with his foot and with his wing-feathers
He swept the spring that watered my heart's drouth.
Then the dark ripples spread to waving hair,
And as I stooped, her own lips rising there
Bubbled with brimming kisses at my mouth."

D. G. Rossetti.

GERALD E. MOIRA.

60 × 34

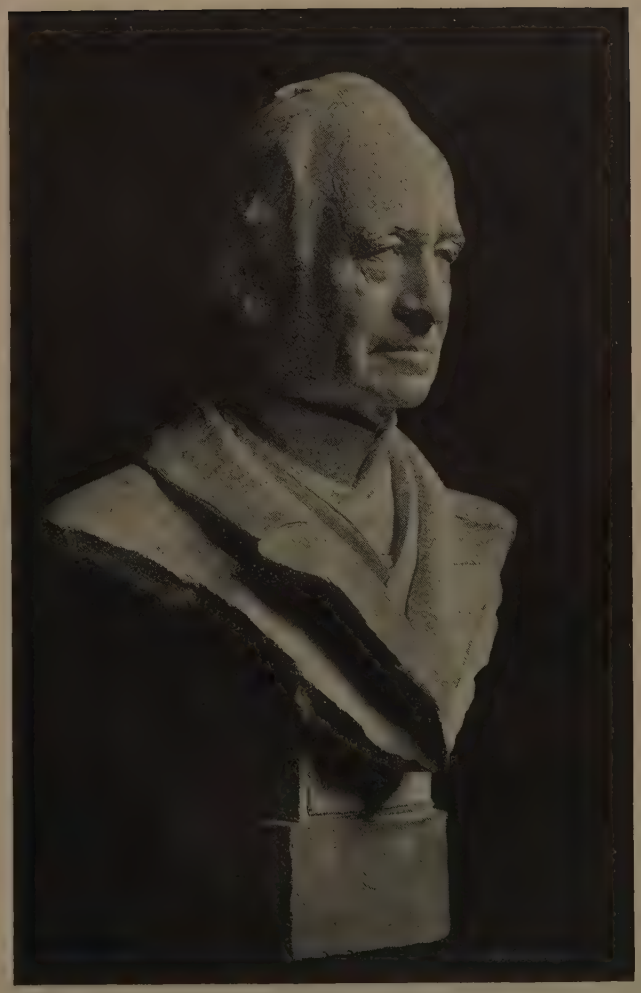
MRS. GERARD LEATHER.

JAMES SANT, R.A.

18 × 12

A PROCLAMATION.

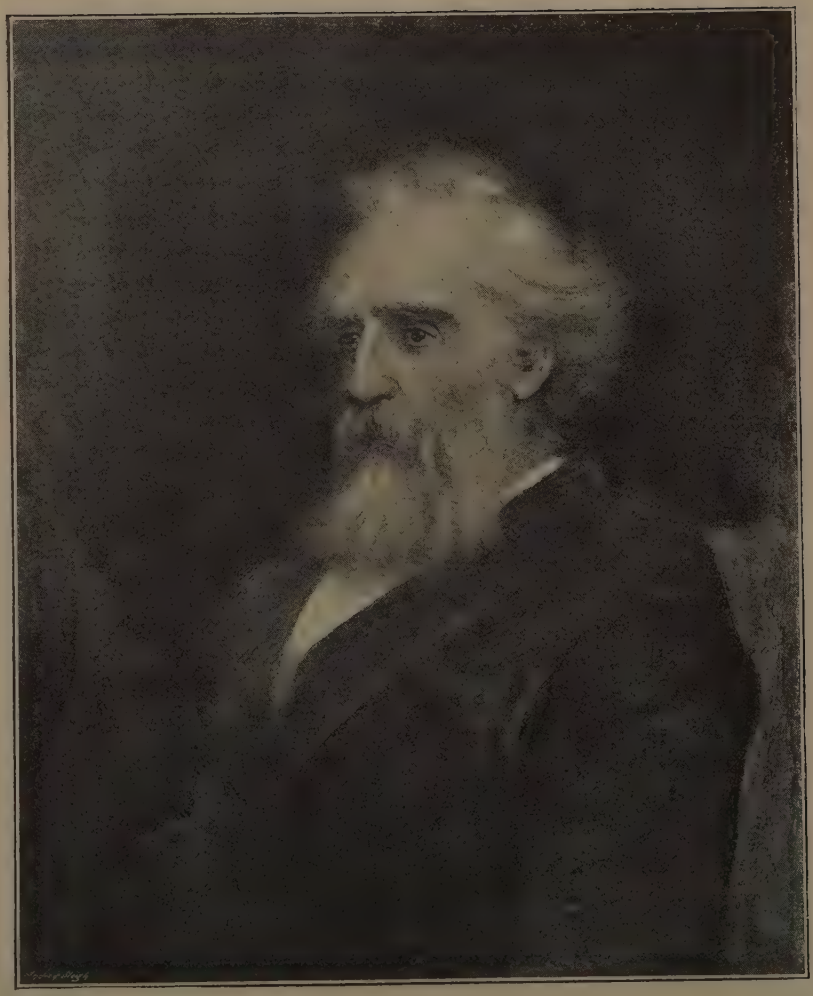
E. Blair Leighton.



30

JAMES CHANCE, ESQ. (*Bronze*).

HAMO THORNYCROFT, R.A.



28 × 24

J. PASSMORE EDWARDS, ESQ.

G. F. WATTS, R.A.

46 x 64

THE MILLER'S DAUGHTER.

"It is the miller's daughter,
And she has grown so dear, so dear."

YEEND KING, R.I.

19 × 24

THE FOUNDLING HOSPITAL.

EYRE CROWE, A.R.A.

54 × 66

THE ORDEAL OF PURITY.

"Be thou chaste as ice, as pure as snow,
Thou shalt not escape calumny."

G. H. Boughton, A.R.A.

48 × 33

OIL FOR THE LIGHT.

F. W. W. Topham, R.I.

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72 × 53

ROUNDHEADS VICTORIOUS.

ERNEST CROFTS, A.R.A.

ROYAL ACADEMY PICTURES, 1894.

PART III.

24 × 20

FIRST PRACTICE.

G. A. STOREY, A.R.A.

72 × 120

THE HOME OF THE RED DEER.

CHARLES STUART.

12 × 20

TYPES OF ENGLISH BEAUTY.

MARIE SEYMOUR LUCAS.

(*Copyright by Franz Hanfstaengl, Munich, London, and New York.*)

60 × 42

'TWIXT THE GLOAMING AND THE MIRK.

J. MacWhirter, R.A.

(By Permission of Messrs. Thos. Agnew and Sons, the Owners of the Copyright.)

48 × 78

HARLECH CASTLE.

PHIL R. MORRIS, A.R.A.

49×71

THE HEAD OF THE LOCH.

PETER GRAHAM, R.A.

(By Permission of Messrs. Thos. Agnew and Sons, the Owners of the Copyright.)

77 × 29

"When the lamp is shattered
The light in the dust lies dead."

Shelley.

W. H. Margetson.

36 × 28

A CAIRENE PEDLAR.

Walter C. Horsley.

27×41

THE BRIGS OF AYR.

EYRE CROWE, A.R.A.

74 × 51

THE PRODIGAL.

ETHEL WRIGHT.

50 × 30

ARRESTED.

"Last night Feodora Alexandrovna was surprised at midnight and arrested."—*Extract from a Letter from Russia.*

JESSIE MACGREGOR.

30 × 50

"AT EVEN WHEN THE SUN IS LOW."

T. Sidney Cooper, R.A.

16 in.

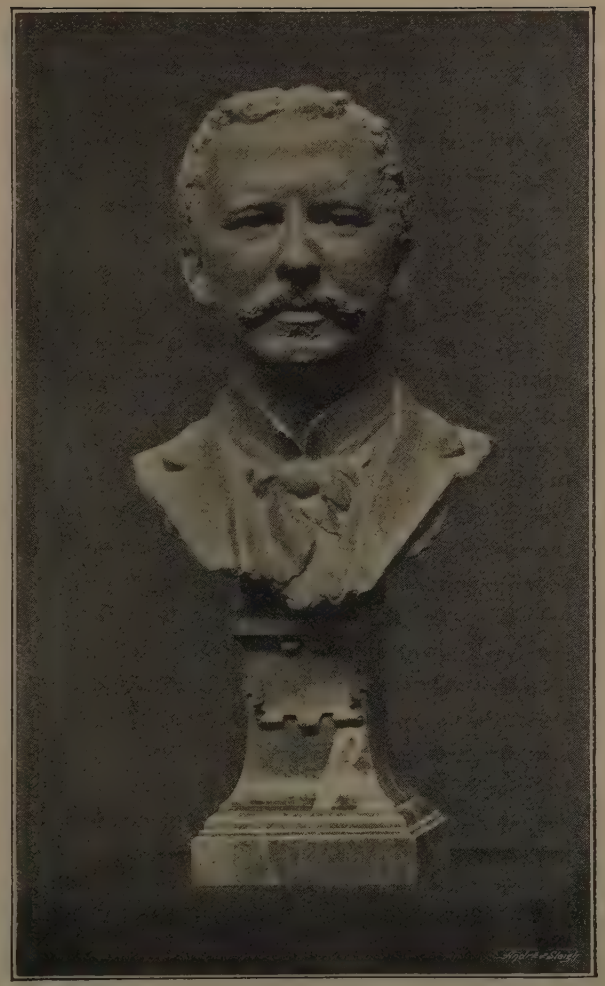
BOY WITH PEG-TOP.

E. Roscoe Mullins.

41 × 32

MARIAN, DAUGHTER OF JAMES T. CHANCE, ESQ.

JAMES SANT, R.A.



Life-size.

WALTER ARMSTRONG, ESQ. (*Bronze*).

(*Director of the National Gallery of Ireland.*)

E. Onslow Ford, A.R.A.

28 × 25

I. ZANGWILL, ESQ.

Solomon J. Solomon.

14×21

RUN DRY.

E. J. Gregory, A.R.A.

33 × 60

SUNSHINE AFTER RAIN.

H. W. B. Davis, R.A.

60 × 90

THE CALL TO ARMS.

SEYMOUR LUCAS, A.R.A.

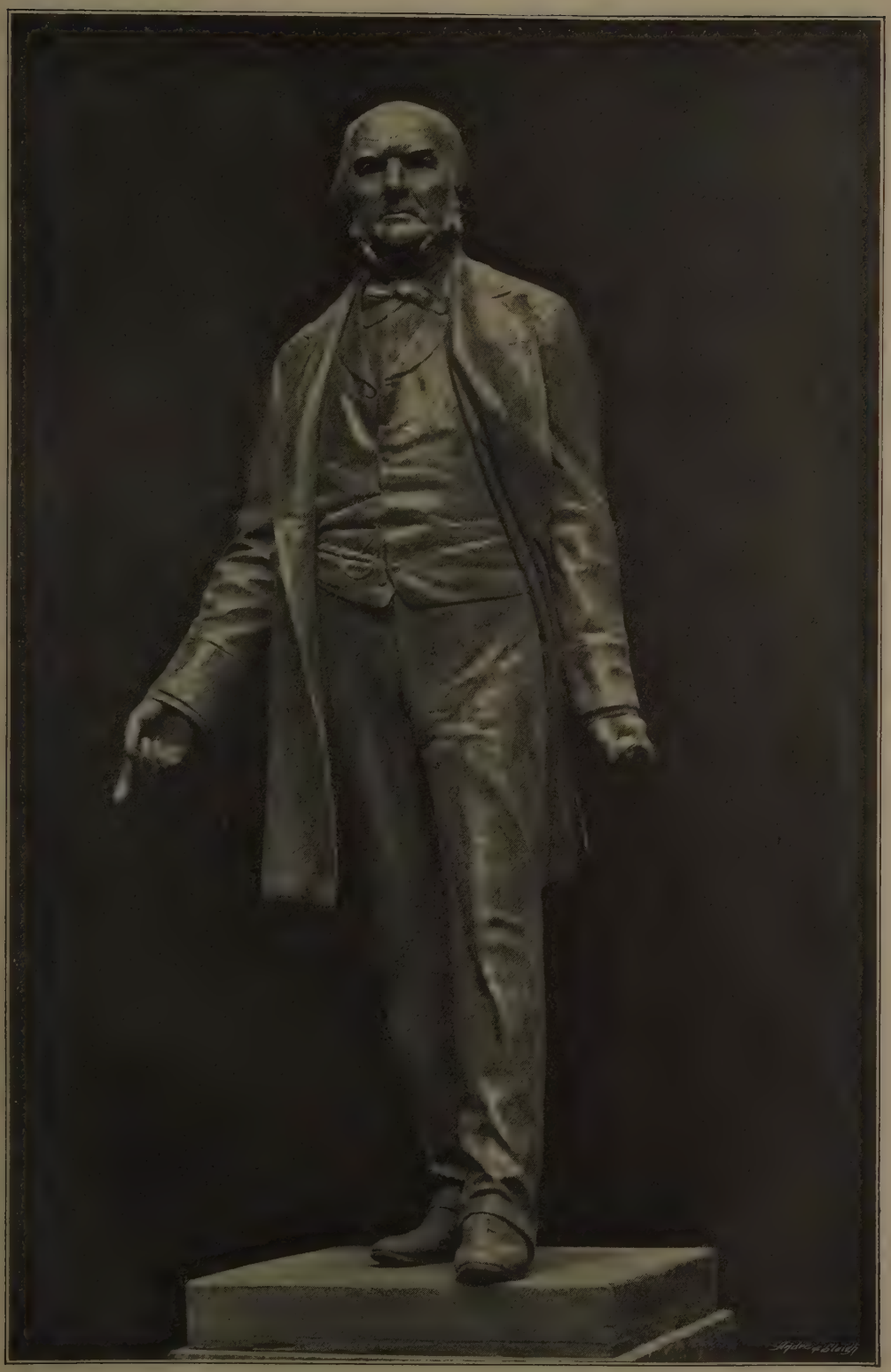
(By Permission of Messrs. Arthur Tooth and Sons, the Owners of the Copyright.)

77 × 48

THE LAST OF THE "FLORENCIA."

(One of the Ships of the Spanish Armada wrecked off the West Coast of Scotland, 1588.)

J. Watson Nicol.



7 ft.

THE RT. HON. W. E. GLADSTONE, M.P.

E. Onslow Ford, A.R.A.

24 × 36

MAROONED.

PERCY R. CRAFT.

48 × 72

WILD GROUSE.

KENNETH MACKENZIE.

72 × 48

A PASTORAL.

JAMES SANT, R.A.

42 × 72

THE GLEANINGS OF THE HERRING HARVEST.

COLIN HUNTER, A.R.A.

34 × 48

FOR FIFTY YEARS.

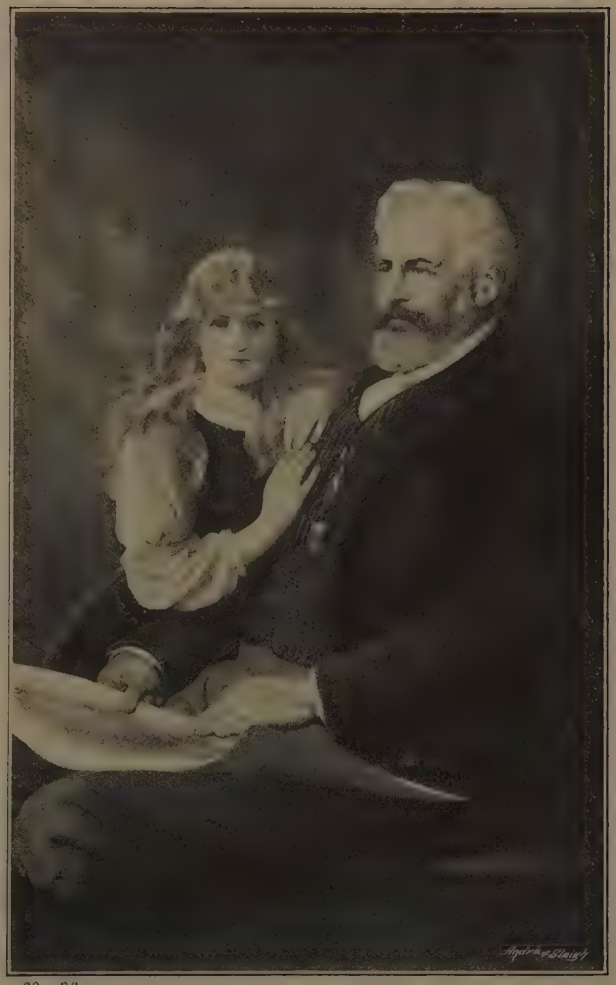
W. Dendy Sadler.

(By Permission of Mr. H. L. Lefèvre, by whom an Etching of the Picture will be published.)

2 ft.

THE RIDE OF THE WALKYRIES.

GILBERT BAYES.



60 × 36

EDGAR FLOWER, ESQ., AND HIS DAUGHTER, LILIAN.

PHIL. R. MORRIS, A.R.A.

54 × 90

WORCESTER CATHEDRAL.

B. W. Leader, A.R.A.

(By Permission of Messrs. Arthur Tooth and Sons, by whom an Engraving will be published.)

60 × 72

ORANGES.

FRANK BRANGWYN.

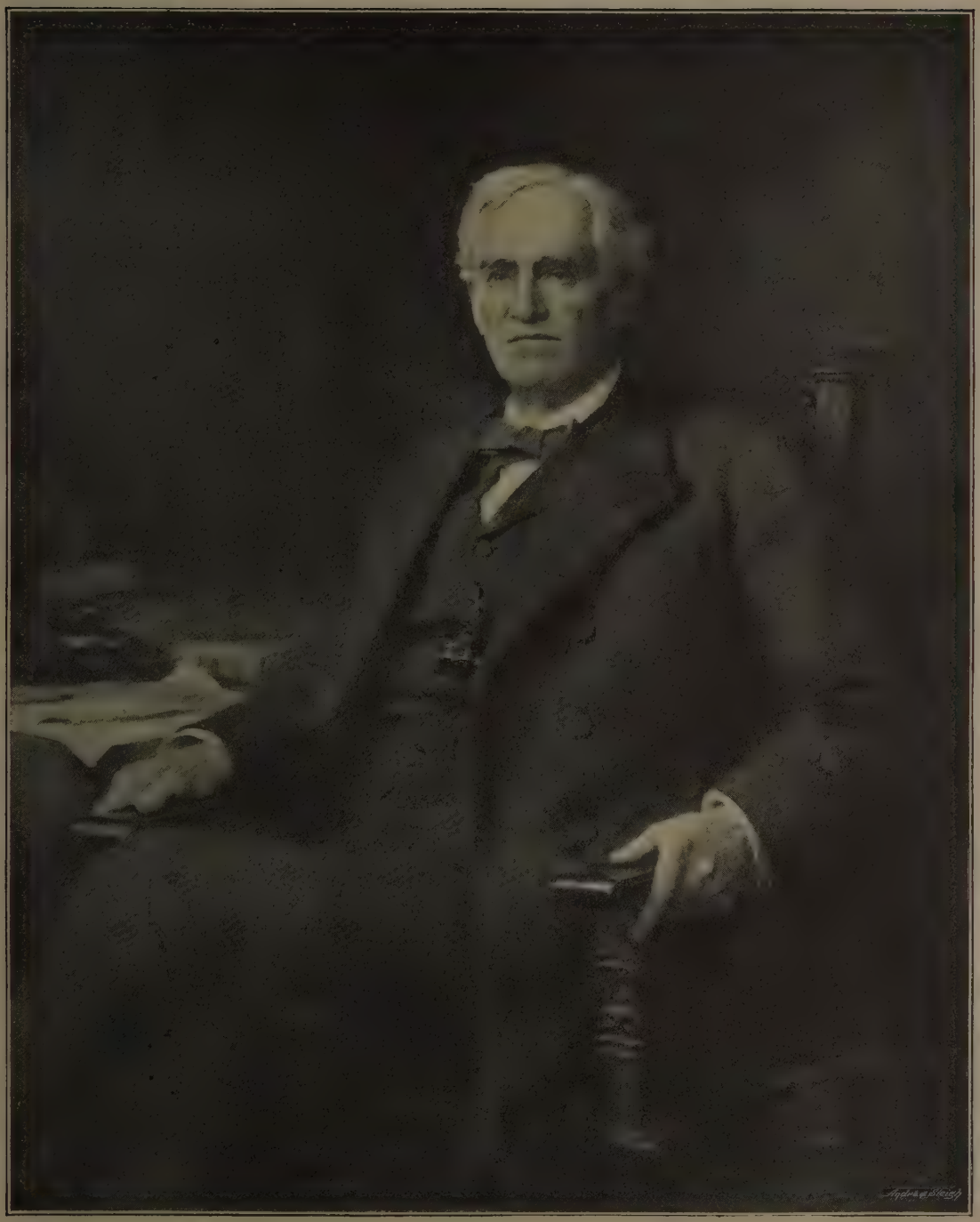
16 × 26

OUTWARD BOUND.

HENRY MOORE, R.A.

MISS STIRLING.

HENRY T. WELLS, R.A.



54 × 42

THOMAS FRANCIS BAYARD, AMBASSADOR OF THE UNITED STATES.

W. Llewellyn.

30 × 50

THE NOON-DAY REST.

T. Sidney Cooper, R.A.

48 × 60

THE COMING OF ARTHUR.

"And down the wave and in the flame was borne
A naked babe, and rode to Merlin's feet,
Who stoopt and caught the babe, and cried, 'The King!'"
Tennyson.

J. Walter West.

96 × 60

MRS. PATRICK CAMPBELL AS "PAULA TANQUERAY."

SOLOMON J. SOLOMON.

30 × 50

"THE HOUR WHEN DAYLIGHT DIES."

E. A. Waterlow, A.R.A.

40×50

LE ROI S'AMUSE: HENRY III. OF FRANCE.

W. F. Yeames, R.A.

72 × 54

DISILLUSIONED.

T. B. Kennington.

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60 × 43

FATIDICA.

SIR FREDERIC LEIGHTON, BART., P.R.A.

(By Permission of Messrs. Thos. Agnew and Sons, the Owners of the Copyright.)

ROYAL ACADEMY PICTURES, 1894.

PART IV.

30 × 20

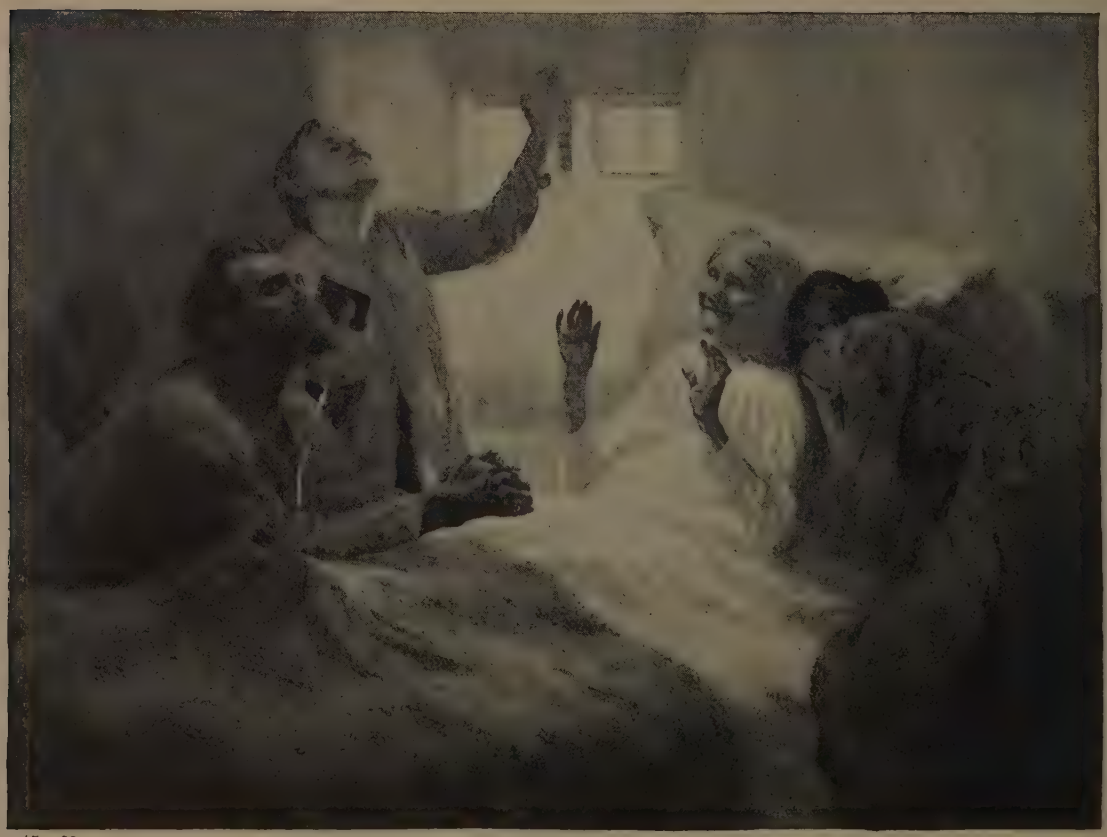
EVENING.

FRANK BRAMLEY, A.R.A.

26 × 44

WINTRY WEATHER.

COLIN HUNTER, A.R.A.



45 × 60

PILOTING HER HOME.

W. H. Y. TITCOMB.

52 × 42

MRS. S. WALMISLEY.

PHIL. R. MORRIS, A.R.A.

48 × 76

ELSA AND THE WILD SWANS.

T. Blake Wirgman.

28 × 40

BEFORE THE THUNDERSTORM.

C. E. Johnson, R.I.

55 × 41

MAJOR-GENERAL SIR FRANCIS GRENFELL, K.C.B., G.C.M.G.

W. W Ouless, R.A.

10 ft.

CIRCE (*Bronze*).

ALFRED DRURY.

Life-size.

MRS. MYER SALAMAN (*Marble*).

THOMAS BROCK, R.A.

56 × 44

EDWARD WHYMPER, ESQ.

LANCE CALKIN.

31 × 52

BUTTERFLIES AND WORKING BEES.

W. L. Wyllie, A.R.A.

54 × 76

"GENTLEMEN, THE QUEEN!"

A. Chevallier Tayler.

27 × 20

THE BACHELOR.

RALPH HEDLEY.

44 × 23

"A feeling of longing and sadness that is not akin to pain,
But resembles sorrow only as the mist resembles the rain."

WALTER URWICK.

36 × 48

"THE STREAM WITH OX-EYES FRINGED."

DAVID MURRAY, A.R.A.

36 × 60

OLD ACRES.

FRANK WALTON, R.I.

52 × 62

THE TEMPTATION OF SIR PERCIVAL.

ARTHUR HACKER, A.R.A.

30 × 40

THE CLOSE

J. Buxton Knight.

36 × 48

"JOHN ANDERSON MY JO."

Theodore Cook.

35 × 27

NELLY, DAUGHTER OF JOHN STRAIN, ESQ., M.INST.C.E.

W. C. T. Dobson, R.A.

94 × 71

LADY LUBBOCK AND HER CHILDREN.

FRED. S. BEAUMONT.

65 × 39

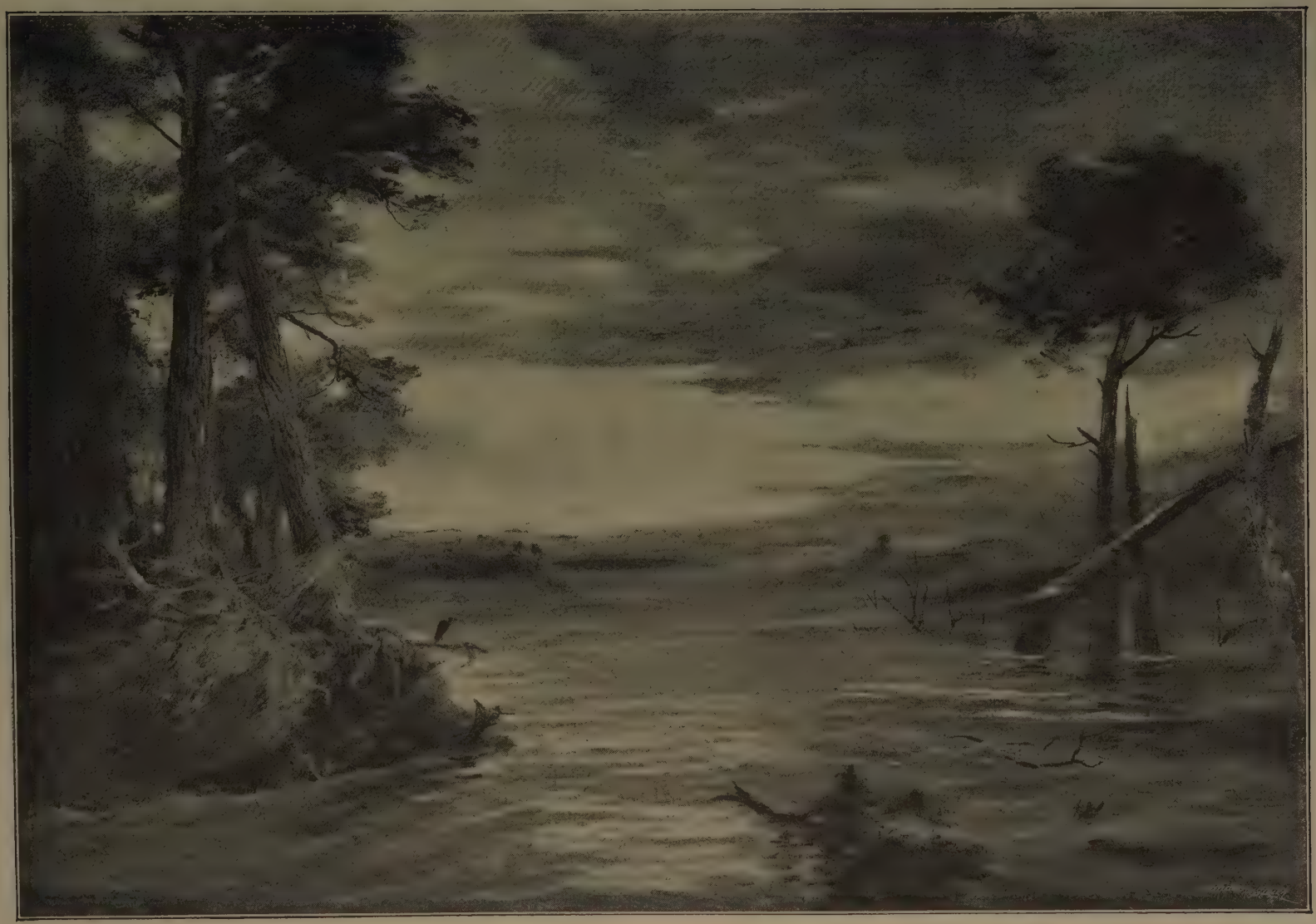
THE MAGIC CRYSTAL.

FRANK DICKSEE, R.A.

26 × 43

AL FRESCO.

H. W. B. Davis, R.A.



48 × 60

SUBSIDING FLOOD.

J. MacWhirter, R.A.

21 × 8

THE ARNO IN FLOOD.

M. Ridley Corbet.

60 × 28

A STOLEN KISS.

Marcus Stone, R.A.

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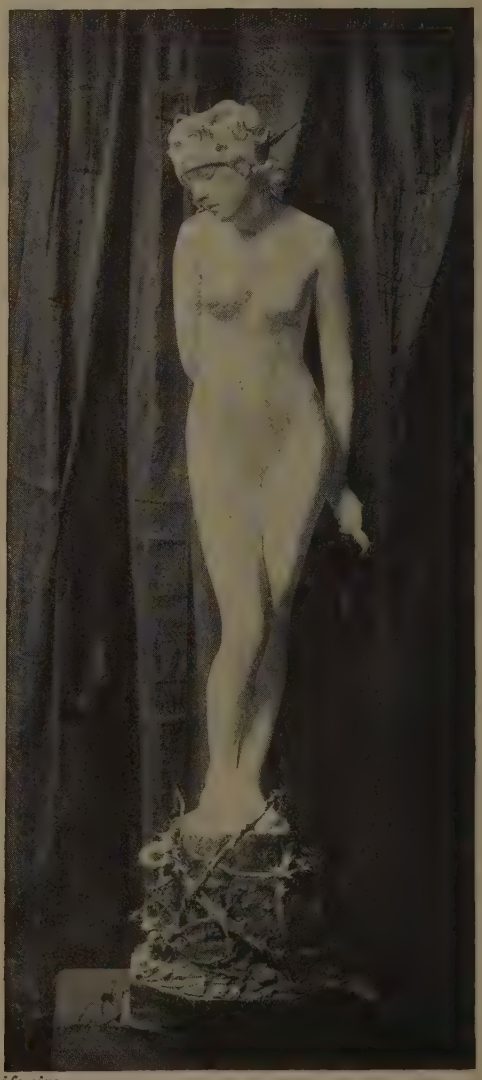


Life-size.

A VANISHING DREAM.

"The tender bloom of heart is gone, e'er youth itself be past."

A. C. Lucchesi.

Life-size.

CIRCE.

BERTRAM MACKENNAL.

38 × 22

A CONFESSION OF LOVE.

"Half disarray'd as to her rest, the girl;
Whom first she kiss'd on either cheek, and then
On either shining shoulder laid a hand,
And kept her off and gazed upon her face."

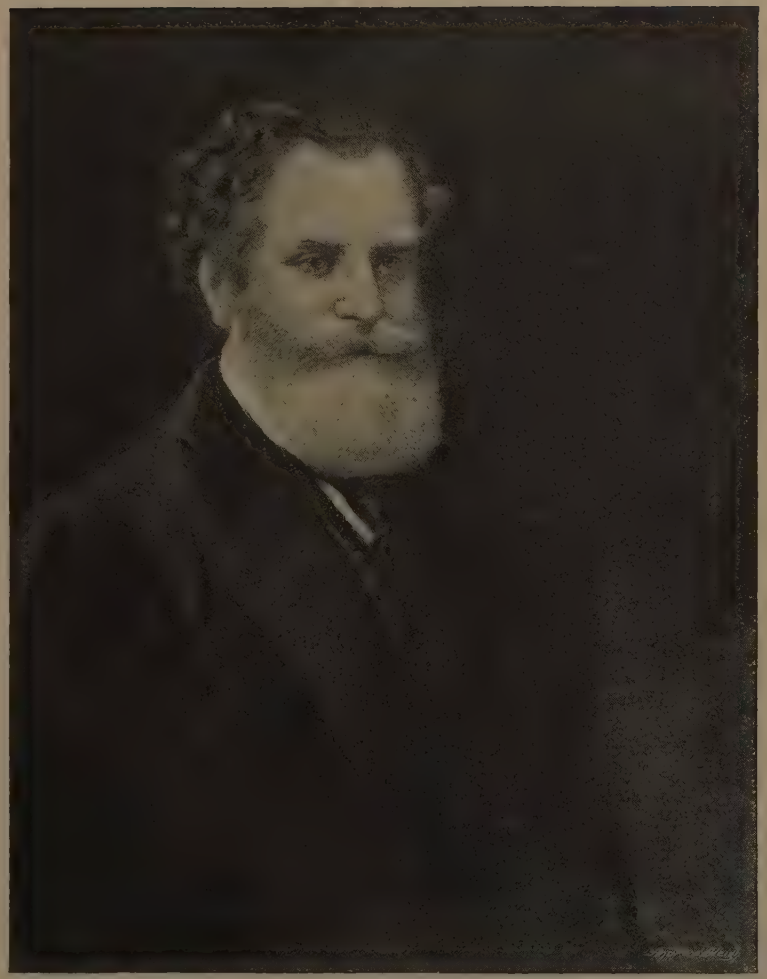
Geraint and Enid.

JOHN H. F. BACON.

59 × 39

E. ONSLOW FORD, ESQ., A.R.A.

ARTHUR HACKER, A.R.A.



32 × 24

FREDERICK E. WEBB, ESQ.

PHIL. R. MORRIS, A.R.A.

72 × 54

ROSES.

(Portrait of Lady Sladen.)

LOUISA STARR CANZIANI.

30 × 50

THROUGH THE GLEN IN A SNOWDRIFT.

T. Sidney Cooper, R.A.

42×102

HORÆ SERENÆ.

E. J Poynter, R.A.

50 × 72

"WHEN LINGERING DAYLIGHT WELCOMES NIGHT'S PALE QUEEN."

ERNEST PARTON.

56 × 39

MRS. CHARLES NEWTON ROBINSON.

J. W. Waterhouse, A.R.A.

20 × 40

CATTLE FAIR (REIGATE HEATH).

W. F. Calderon.

42 × 50

SHADE.

Frank Brangwyn.

48 × 72

A SUMMER AFTERNOON IN THE ATLANTIC A HUNDRED YEARS AGO.

(*The End of the Fight off Ushant, June 1st*, 1794.)

THOMAS SOMERSCALES.

23 × 30

FARM-HOUSE IN THE BOULONNAIS.

EYRE CROWE, A.R.A.

84 × 62

A SEA NYMPH.

B. E. Ward.

39 × 72

WET SAND.

COLIN HUNTER, A.R.A.

30 × 42

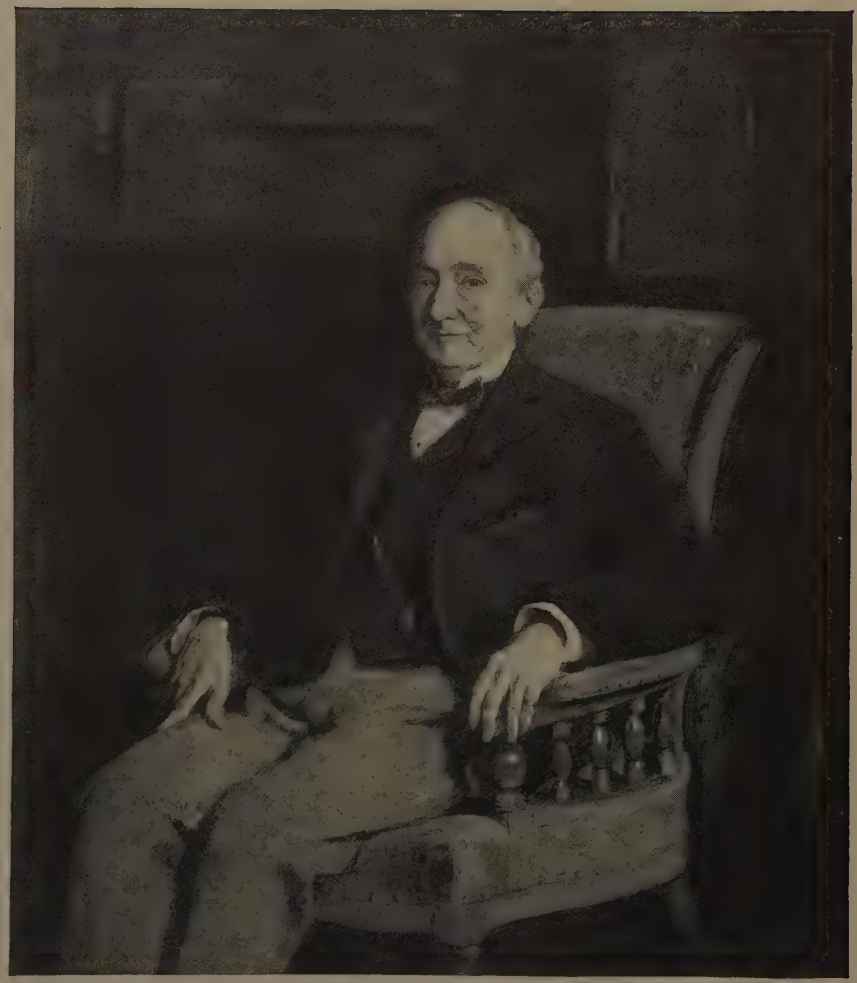
"GOD SAVE KING JAMES."

A. C. Gow, R.A.

45 × 30

EVENTIDE (*Water-Colour*).

GEORGE COCKRAM.



W. H. WITHALL, ESQ.

SEYMOUR LUCAS, A.R.A.

48 × 60

". . . . Never morning wore
To evening, but some heart did break."

WALTER LANGLEY, R.I.

49 × 76

ON THE SOUTH DOWNS.

J. Aumonier, R.I.

48 × 72

"AND ONE A FULL-FED RIVER WINDING SLOW."

William Hunt.

120 × 84

THE DEATH OF GENERAL GORDON AT KARTOUM, 26TH JAN., 1885.

GEORGE W. JOY.

42×84

THE PARTING HOUR.

JOHN BRETT, A.R.A.

29 × 49

THE AWAKENING OF LOVE.

HERBERT C. SCHMALZ.

20 × 12

TIGER RESTING.

HARRY DIXON.

72 × 108

LONG AFTER.

DAVID MURRAY, A.R.A.

48×42

AUTUMN.

FRANK BRAMLEY, A.R.A.

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46 × 72

BEYOND MAN'S FOOTSTEPS.

BRITON RIVIERE, R.A.

(Purchased by the President and Council under the terms of the Chantrey Bequest.)

ROYAL ACADEMY PICTURES, 1894.

PART V.

20 × 16

MARIANNA.

R. LEHMANN.

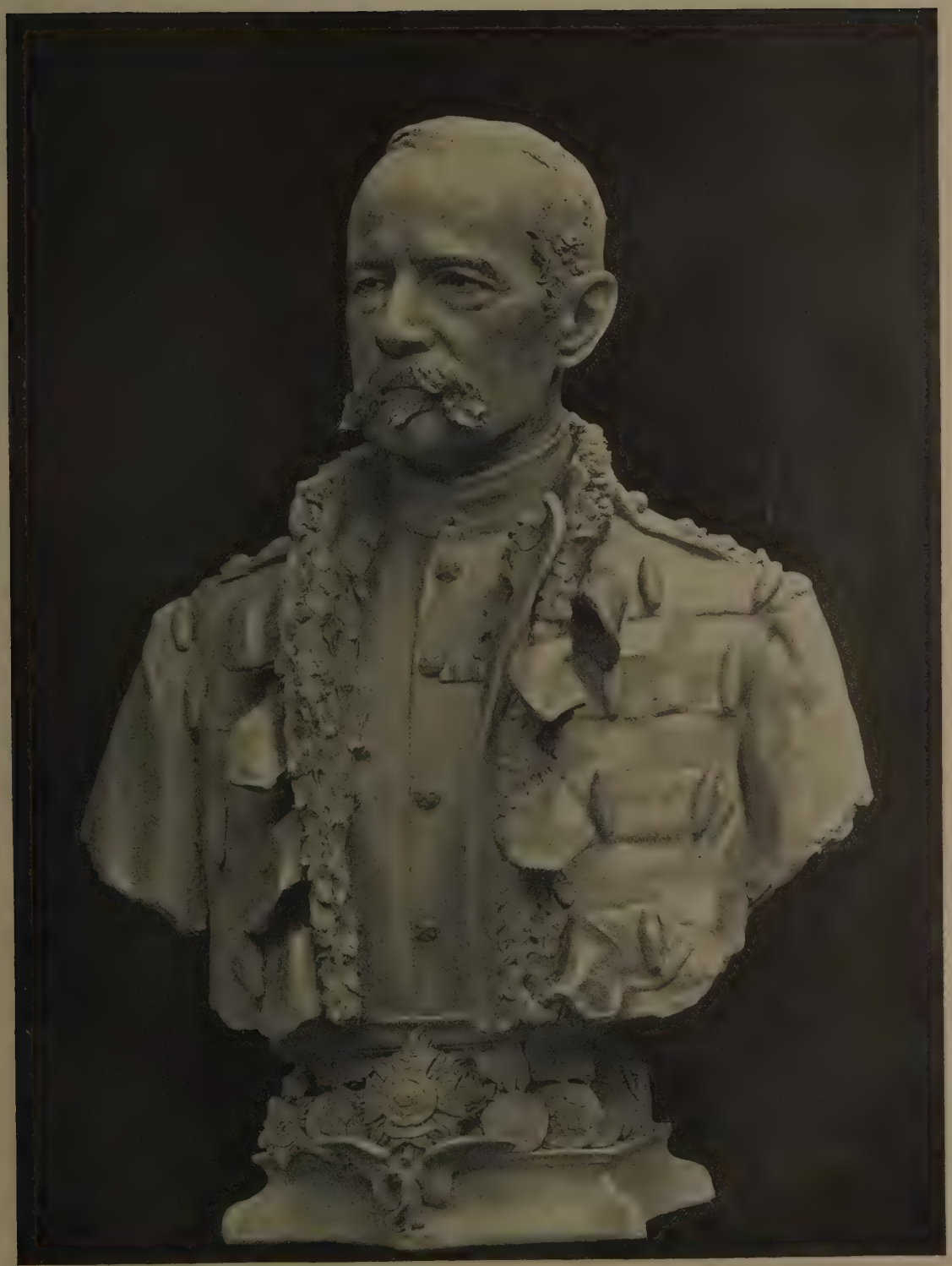
57 × 42

THE LOST BOWER.

"My wandering searches many missed the bower of my romance,
That I never more upon it turned my mortal countenance."

Elizabeth B. Browning.

IRLAM BRIGGS.



Life-size.

GENERAL LORD ROBERTS, V.C., G.C.B.

HARRY BATES, A.R.A.

18 × 14

ROOKED.

J. A. Lomax.

30 × 20

HESITATION.

F. Markham Skipworth.

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60 × 96

A SUNLIT HARBOUR

ALFRED EAST, R.I.

24 × 42

THE MEADOWS BY HADDON HALL.

E. A. Waterlow, A.R.A.

42×72

SANCTUARY: AN INCIDENT IN THE BOYHOOD OF PETER THE GREAT.

LASLETT J. POTT.

50 × 40

MRS. WILLIAM CLARK, OF NEWARK, NEW JERSEY, U.S.A.

W. E. Lockhart, R.S.A.

55 × 41

SIR JOHN GLADSTONE, BART.

W. W. Ouless, R.A.

30 × 48

A SURREY WOODLAND.

B. W. Leader, A.R.A.

(By Permission of Messrs. Arthur Tooth and Sons, the Owners of the Picture and Copyright.)

39 × 48

MOONRISE.

Fred Hall.

78×40

THE SPIRIT OF THE SUMMIT.

Sir Frederic Leighton, Bart., P.R.A.

40 × 53

SUNSET AT SEA: FROM HARLYN BAY, CORNWALL.

EDWIN HAYES, R.H.A., R.I.

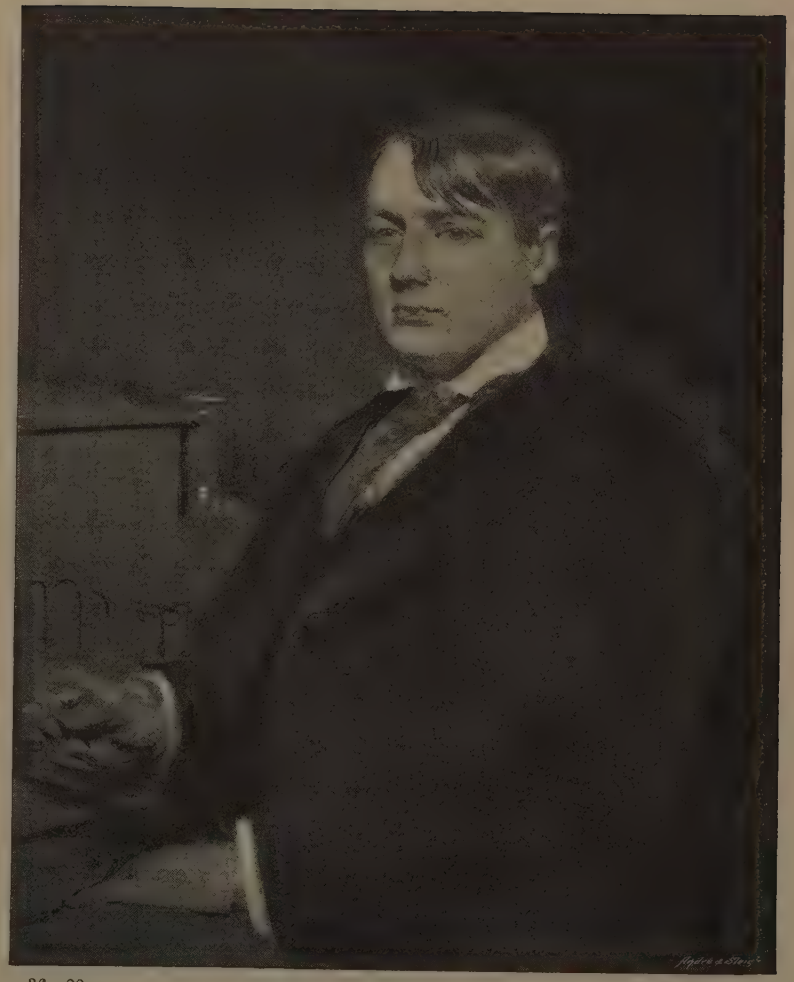
60 × 96

THE QUARRY TEAM.

STANHOPE A. FORBES, A.R.A.

MRS. W. E. LAURIE.

HENRY T. WELLS, R.A.



36 × 28

ALFRED C. HARMSWORTH, ESQ.

SEYMOUR LUCAS, A.R.A.

31 × 52

"YES, SAH! SIXPENCE, SAH!"

W. L. Wyllie, A.R.A.

20×30

A WET DAY, LYNMOUTH.

G. Hillyard Swinstead.

29×41

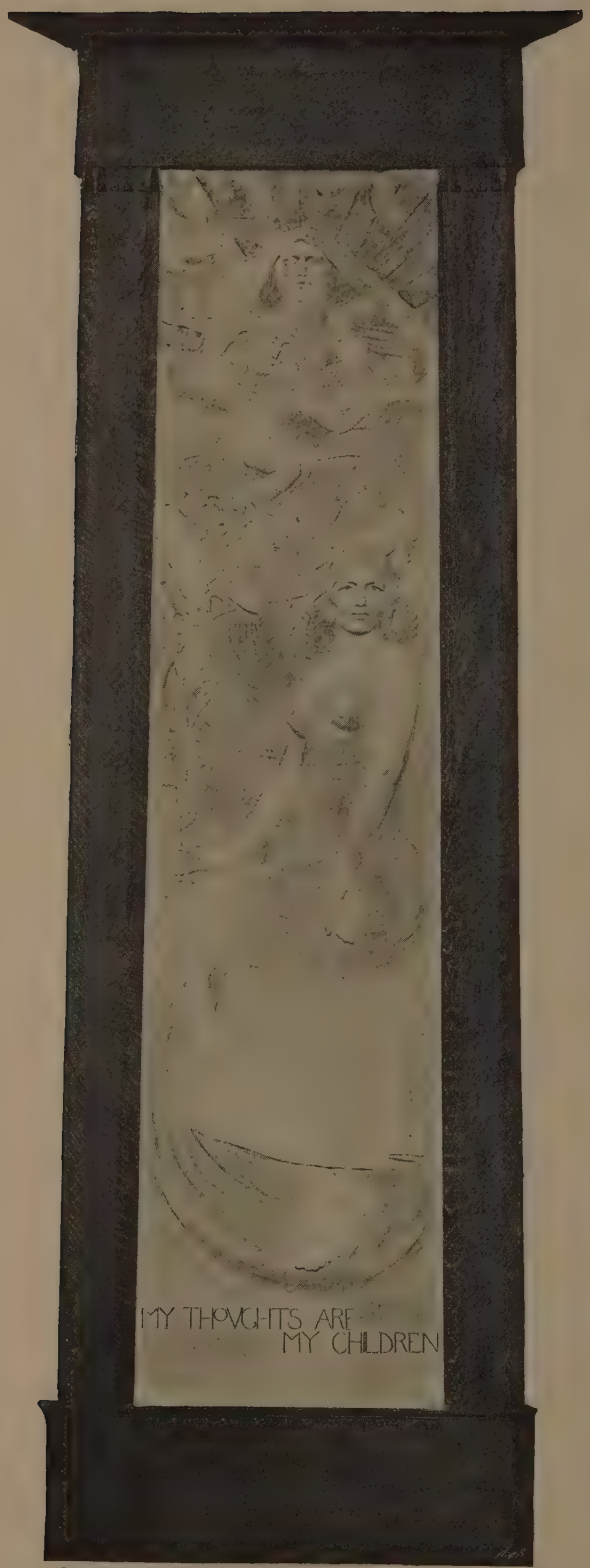
THE LAST SONG (*Bronze Over-door. Relief*).

H. A. Pegram.

50 × 40

THE RT. HON. A. J. MUNDELLA, M.P., F.R.S.

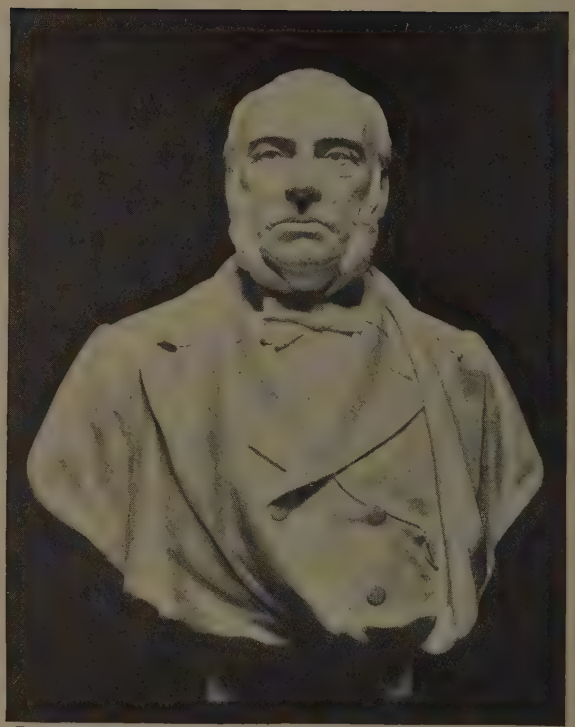
A. S. Cope.



10 ft. 6 in.

MY THOUGHTS ARE MY CHILDREN.

George J. Frampton, A.R.A.



Life-size.

THE LATE RT. HON. W. H. SMITH, M.P. (*Marble*).

Tom R. Essex.

Life-size.

THE SPINNING-GIRL (*Marble*).

Paul R. Montford.

35 × 23

GANYMEDE.

BRITON RIVIERE, R.A.

60 × 40

AN ALIEN.

ERNEST NORMAND.

Life-size.

PERSEUS RESCUING ANDROMEDA (*Bronze*).

HENRY C. FEHR.

(Purchased by the President and Council under the terms of the Chantrey Bequest.)

43 × 75

NORTH FORD, UIST.

ROBERT W. ALLAN, A.R.W.S.

60 × 76

LIGHT LINGERS ON THE LOWLAND.

LOUIS GRIER.

52 × 40

LADY SMYTH.

JAMES SANT, R.A.

46 × 36

MISS ETHEL HARRINGTON.

HARRINGTON MANN.

126 × 86

THE SIRENS.

J. LONGSTAFF.

42 × 48

BY THE LIGHT OF THE FIRE.

FRANK BRAMLEY, A.R.A.

30 × 50

THE FRINGE OF THE ISLAND.

CHARLES W. WYLLIE.

55 × 77

L'ASTA: A SALE BY AUCTION.

S. Melton Fisher.

78 × 63

THE HON. F. C. MORGAN, M.P.

JOHN CHARLTON.

50×40

SIR WILLIAM SAVORY, BART.

W. W. Ouless, R.A.

49×81

MORNING GLORY.

M. R. Corbet.

47×38

"Three wives sat up in the lighthouse tower,
And they trimmed their lamps as the sun went down."

M. D. Webb Robinson.

50×30

THE FAVOURITE.

N. H. J. Baird.

29 × 17

FIELD FLOWERS.

J. W. Waterhouse, A.R.A.

52 × 38

"THE HIGH HILLS ARE A REFUGE FOR THE WILD GOATS."—Psalm civ.

T. Sidney Cooper, R.A.

36 × 60

WIND AND WAVE.

F. Stuart Richardson.

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